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ENGLISH GRAMMAR,

ADAPTED TO THE

DIFFERENT CLASSES OF LEARNERS.

WITH AN

APPENDIX,

CONTAINING

RULES AND OBSERVATIONS,

FOR ASSISTING THE MORE ADVANCED STUDENTS

To write with Perspicuity and Accuracy.

By LINDLEY MURRAY.

THE FIFTH EDITION, IMPROVED.

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BRITISH MUSEUM

INTRODUCTION.

WHEN the number and variety of Engliſh Grammars already publiſhed, and the ability with which ſome of them are written, are conſidered, little can be expected from a new compilation, beſides a careful ſelection of the moſt uſeful matter, and ſome degree of improvement in the mode of adapting it to the underſtanding, and the gradual progreſs of learners. In theſe reſpects ſomething, perhaps, may yet be done, for the eaſe and advantage of young perſons.

IN books deſigned for the inſtruction of youth, there is a medium to be obſerved, between treating the ſubject in ſo extenſive and minute a manner, as to embarraſs and confuſe their minds, by offering too much at once for their comprehenſion; and, on the other hand, conducting it by ſuch ſhort and general

precepts and obſervations, as convey to them no clear and preciſe information. A diſtribution of the parts, which is either defective or irregular, has alſo a tendency to perplex the young underſtanding, and to retard its knowledge of the principles of literature. A diſtinct general view, or outline, of all the eſsential parts of the ſtudy in which they are engaged; a gradual and judicious ſupply of this outline; and a due arrangement of the diviſions, according to their natural order and connexion, appear to be among the beſt means of enlightening the minds of youth, and of facilitating their acquiſition of knowledge. The Compiler of this work, at the ſame time that he has endeavoured to avoid a plan, which may be too conciſe or too extenſive, defective in its parts or irregular in their diſpoſition, has ſtudied to render his ſubject ſufficiently eaſy, intelligible, and comprehenſive. He does not preſume to have completely attained theſe objects. How far he has ſucceeded in the attempt, and wherein he has failed, muſt be referred to the determination of the judicious and candid reader.

The method which he has adopted, of exhibiting the performance in characters of different ſizes, will, he truſts, be conducive to that gradual and regular procedure, which is ſo favourable to the buſineſs of inſtruction. The more important rules, definitions,

and obſervations, and which are therefore the moſt proper to be committed to memory, are printed with a larger type; whilſt rules and remarks that are of leſs conſequence, that extend or diverſify the general idea, or that ſerve as explanations, are contained in the ſmaller letter: theſe, or the chief of them, will be peruſed by the ſtudent to the greateſt advantage, if poſtponed till the general ſyſtem be completed. The uſe of notes and obſervations, in the common and detached manner, at the bottom of the page, would not, it is imagined, be ſo likely to attract the peruſal of youth, or admit of ſo ample and regular an illuſtration, as a continued and uniform order of the ſeveral ſubjects. In adopting this mode, care has been taken to adjuſt it ſo that the whole may be peruſed in a connected progreſs, or the part contained in the larger character read in order by itſelf.

With reſpect to the definitions and rules, it may not be improper more particularly to obſerve, that, in ſelecting and forming them, it has been the Compiler's aim to render them as exact and comprehenſive, and, at the ſame time, as intelligible to young minds, as the nature of the ſubject, and the difficulties attending it, would admit. In this attempt, he has ſometimes been, unavoidably, induced to offer more for the ſcholars' memory, than he could otherwiſe have

wiſhed. But if he has tolerably ſucceeded in his deſign, the advantages to be derived from it, will, in the end, more than compenſate the inconvenience. In regard to the notes and obſervations, he may add, that many of them are intended, not only to explain the ſubjects, and to illuſtrate them by comparative views, but alſo to invite the ingenious ſtudent to inquiry and reflection, and to prompt to a more enlarged, critical, and ſatisfactory reſearch.

From the ſentiment generally admitted, that a proper ſelection of faulty compoſition is more inſtructive to the young grammarian, than any rules and examples of propriety that can be given, the Compiler has been induced to pay peculiar attention to this part of the ſubject; and though the inſtances of falſe grammar, under the rules of Syntax, are numerous, it is hoped they will not be found too many, when their variety and uſefulneſs are conſidered.

In a work which profeſſes itſelf to be a compilation, and which, from the nature and deſign of it, muſt conſiſt of materials ſelected from the writings of others, it is ſcarcely neceſsary to apologize for the uſe which the Compiler has made of his predeceſsors' labours; or for omitting to inſert their names. From the alterations which have been frequently made in

the ſentiments and the language, to ſuit the connexion, and to adapt them to the particular purpoſes for which they are introduced; and, in many inſtances, from the uncertainty to whom the paſsages originally belonged, the inſertion of names could ſeldom be made with propriety. But if this could have been generally done, a work of this nature would derive no advantage from it, equal to the inconvenience of crowding the pages with a repetition of names and references. It is, however, proper to acknowledge in general terms, that the authors to whom the grammatical part of this compilation is principally indebted for its materials, are Harris, Johnſon, Lowth, Prieſtley, Beattie, Sheridan, and Walker.

The Rules and Obſervations reſpecting Perſpicuity, &c. contained in the Appendix, and which are, chiefly, extracted from the writings of Blair and Campbell, will, it is preſumed, form a proper addition to the Grammar. The ſubjects are very nearly related; and the ſtudy of perſpicuity and accuracy in writing, appears naturally to follow that of Grammar. A competent acquaintance with the principles of both, will prepare and qualify the ſtudents, for proſecuting thoſe additional improvements in language, to which they may be properly directed.

On the utility and importance of the ſtudy of Grammar, and the principles of Compoſition, much might be advanced, for the encouragement of perſons in early life to apply themſelves to this branch of learning; but as the limits of this Introduction will not allow of many obſervations on the ſubject, a few leading ſentiments are all that can be admitted here with propriety. As words are the ſigns of our ideas, and the medium by which we perceive the ſentiments of others, and communicate our own; and as ſigns exhibit the things which they are intended to repreſent, more or leſs accurately, according as their real or eſtabliſhed conformity to thoſe things is more or leſs exact; it is evident, that, in proportion to our knowledge of the nature and properties of words, of their relation to each other, and of their eſtabliſhed connexion with the ideas to which they are applied, will be the certainty and eaſe, with which we tranſfuſe our ſentiments into the minds of one another; and that, without a competent knowledge of this kind, we ſhall frequently be in hazard of miſunderſtanding others, and of being miſunderſtood ourſelves. It may indeed be juſtly aſſerted, that many of the differences in opinion amongſt men, with the diſputes, contentions, and alienations of heart, which have too often proceeded from ſuch differences, have been occaſioned by a want of proper ſkill in the connexion and

meaning of words, and by a tenacious misapplication of language.

One of the best supports, which the recommendation of this study can receive, in small compass, may be derived from the following sentiments of an eminent and candid writer * on language and composition. "All that regards the study of composition, merits the "higher attention upon this account, that it is in- "timately connected with the improvement of our "intellectual powers. For I must be allowed to say, "that when we are employed, after a proper manner, "in the study of composition, we are cultivating the "understanding itself. The study of arranging and "expressing our thoughts with propriety, teaches to "think, as well as to speak, accurately."

Before the close of this Introduction, it may not be superfluous to observe, that the Compiler of the following work has no interest in it, but that which arises from the hope, that it will prove of some advantage to young persons, and relieve the labours of those who are employed in their education. He wishes to promote, in some degree, the cause of virtue, as well as of learning; and, with this view, he has

* Blair.

been ſtudious, through the whole of the work, not only to avoid every example and illuſtration, which might have an improper effect on the minds of youth; but alſo to introduce, on many occaſions, ſuch as have a moral and religious tendency. His attention to objects of ſo much importance will, he truſts, meet the approbation of every well-diſpoſed reader. If they were faithfully regarded in all books of education, they would doubtleſs contribute very materially to the order and happineſs of ſociety, by guarding the innocence, and cheriſhing the virtue of the riſing generation.

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ENGLISH GRAMMAR, &c.

ENGLISH GRAMMAR is the art of ſpeaking and writing the Engliſh language with propriety.

It is divided into four parts, viz. ORTHOGRAPHY, ETYMOLOGY, SYNTAX, and PROSODY.

This diviſion may be rendered more intelligible to young minds, by obſerving, in other words, that Grammar treats of the form and ſound of the letters, the combination of letters into ſyllables, and ſyllables into words; of the different ſorts of words, their derivations, and various modifications; of the union and right order of words in the formation of a ſentence; and of the juſt pronunciation, and poetical conſtruction of ſentences.

PART I.

ORTHOGRAPHY.

CHAPTER I. *Of the LETTERS.*

SECT. 1. *Of the Nature of the Letters, and of a perfect Alphabet.*

AN articulate ſound, is the ſound of the human voice, formed by the organs of ſpeech.

Orthography teaches the Nature and powers of letters, and the juſt method of ſpelling words.

A letter is the firſt principle, or leaſt part, of a word.

The letters of the Engliſh language, called the Engliſh Alphabet, are twenty-ſix in number.

The following is a list of the Anglo-Saxon, Roman, Italick, and Old English Characters.

Anglo-Saxon.		Roman.		Italick.		Old English.		Name.
Cap.	Small.	Cap.	Small.	Cap.	Small.	Cap.	Small.	
A	a	A	a	*A*	*a*	𝔄	𝔞	*ai*
B	b	B	b	*B*	*b*	𝔅	𝔟	*bee*
C	c	C	c	*C*	*c*	ℭ	𝔠	*see*
D	ð	D	d	*D*	*d*	𝔇	𝔡	*dee*
E	e	E	e	*E*	*e*	𝔈	𝔢	*ee*
F	f	F	f	*F*	*f*	𝔉	𝔣	*ef*
G	ȝ	G	g	*G*	*g*	𝔊	𝔤	*jee*
Þ	h	H	h	*H*	*h*	ℌ	𝔥	*aitch*
I	i	I	i	*I*	*i*	ℑ	𝔦	*i* or *eye*
		J	j	*J*	*j*	𝔍	𝔧	*jay*
K	k	K	k	*K*	*k*	𝔎	𝔨	*kay*
L	l	L	l	*L*	*l*	𝔏	𝔩	*el*
M	m	M	m	*M*	*m*	𝔐	𝔪	*em*
N	n	N	n	*N*	*n*	𝔑	𝔫	*en*
O	o	O	o	*O*	*o*	𝔒	𝔬	*o*
P	p	P	p	*P*	*p*	𝔓	𝔭	*pee*
		Q	q	*Q*	*q*	𝔔	𝔮	*cue*
R	ꝛ	R	r	*R*	*r*	ℜ	𝔯 ꝛ	*ar*
S	ſ	S	ſ s	*S*	*ſ s*	𝔖	ſ 𝔰	*ess*
T	t	T	t	*T*	*t*	𝔗	𝔱	*tee*
Ð	ð *(th)*							
U	u	U	u	*U*	*u*	𝔘	𝔲	*u* or *you*
	v	V	v	*V*	*v*	𝔙	𝔳	*vee*
W	p	W	w	*W*	*w*	𝔚	𝔴	*double u*
X	x	X	x	*X*	*x*	𝔛	𝔵	*eks*
Y	ẏ	Y	y	*Y*	*y*	𝔜	𝔶	*wy*
Z	z	Z	z	*Z*	*z*	ℨ	𝔷	*zed*

A perfect alphabet of the Engliſh language, and, indeed, of every other language, would contain a number of letters, preciſely equal to the number of ſimple articulate ſounds belonging to the language. Every ſimple ſound would have its diſtinct character; and that character be the repreſentative of no other ſound. But this is far from being the ſtate of the Engliſh alphabet. It has more original ſounds than diſtinct ſignificant letters; and, conſequently, ſome of theſe letters are made to repreſent, not one alone, but ſeveral ſounds. This will appear by reflecting, that the ſounds ſignified by the united letters *th*, *ſh*, *ng*, are elementary, and have no ſingle appropriate characters, in our alphabet; and that the letters *a* and *u* repreſent the different ſounds heard in *hat*, *hate*, *hall*; and in *but*, *bull*, *mule*.

To explain this ſubject more fully to the learners, we ſhall ſet down the characters made uſe of to repreſent all the elementary articulate ſounds of our language, as nearly in the manner and order of the preſent Engliſh alphabet, as the deſign of the ſubject will admit; and ſhall annex to each character the ſyllable or word, which contains its proper and diſtinct ſound. And here it will be proper to begin with the vowels.

a	*as heard in*		at
a	*as*	*in*	ale, lay.
a	*as*	*in*	awe, law.
e	*as*	*in*	ebb.
e	*as*	*in*	beer, eel.
i	*as*	*in*	in.
i	*as*	*in*	fine, pie,
o	*as*	*in*	not.
o	*as*	*in*	no.
u	*as*	*in*	but.
u	*as*	*in*	bull.
u	*as*	*in*	uſe.

Thus it appears, that there are in the Engliſh Language twelve ſimple vowel ſounds: but as *i* and *u*, when pronounced long, may be conſidered as diphthongs, our lan-

guage, ſtrictly ſpeaking, contains but ten ſimple vowel ſounds; to repreſent which, we have only five diſtinct characters or letters.

The following liſt will ſhow the ſounds of the conſonants, being in number twenty two.

b	*as heard in*		bay, tub.
d	*as*	*in*	day, ſad.
f	*as*	*in*	off, for.
v	*as*	*in*	van, love.
g	*as*	*in*	egg, go.
h*	*as*	*in*	hot.
k	*as*	*in*	kill, oak.
l	*as*	*in*	lap, all.
m	*as*	*in*	my, mum.
n	*as*	*in*	no, on.
p	*as*	*in*	pit, map.
r	*as*	*in*	rat, far.
ſ	*as*	*in*	ſo, laſs,
z	*as*	*in*	zed, buzz.
t	*as*	*in*	to, mat.
w	*as*	*in*	wo.
y	*as*	*in*	ye.
ng	*as*	*in*	ing.
ſh	*as*	*in*	ſhy, aſh.
th	*as*	*in*	thin.
th	*as*	*in*	then.
zh	*as*	*in*	viſion.

Several letters marked in the Engliſh alphabet, as conſonants, are either ſuperfluous, or repreſent, not ſimple, but complex ſounds. *C*, for inſtance, is ſuperfluous in both its ſounds; the one being expreſsed by *k*, and the other by *s*. *G*, in the ſoft pronunciation, is not a ſimple, but a complex ſound; as *age* is pronounced *adge*. *j* is unneceſsary, becauſe its ſound, and that of the ſoft *g*, are in our lan-

* Some grammarians ſuppoſe *h* to mark only an aſpiration, or breathing: but it appears to be a diſtinct ſound, and formed in a particular manner, by the organs of ſpeech. *Encyclop. Britannica.*

guage the ſame. *Q*, with its attendant *u*, is either complex, and reſolvable into *kw*, as in *quality;* or unneceſsary, becauſe its ſound is the ſame with *k*, as in *opaque*. *X* is compounded of *gs*, as in *example;* or of *ks*, as in *expect*.

From the preceding repreſentation, it appears to be a point of conſiderable importance, that every learner of the Engliſh language ſhould be taught to pronounce perfectly, and with facility, every original ſimple ſound that belongs to it. By a timely and judicious care in this reſpect, the voice will be prepared to utter, with eaſe and accuracy, every combination of ſounds; and taught to avoid that confuſed and imperfect manner of pronouncing words, which accompanies, through life, many perſons, who have not, in this reſpect, been properly inſtructed at an early period.

Letters are divided into Vowels and Conſonants.

A Vowel is a ſimple articulate ſound, formed by the impulſe of the voice, and by opening the mouth in a particular manner.

A conſonant cannot be perfectly ſounded by itſelf; but, joined with a vowel, forms an articulate ſound, by a particular motion or contact of the parts of the mouth.

The vowels are, *a*, *e*, *i*, *o*, *u*, and ſometimes *w* and *y*.

W and *y* are conſonants when they begin a word or ſyllable; but in every other ſituation they are called vowels.

It is generally acknowledged by the beſt grammarians, that *w* and *y* are conſonants when they begin a ſyllable or word, and vowels when they end one. That they are conſonants, when uſed as initials, ſeems to be evident from their not admitting the article *an* before them, as it would be improper to ſay an walnut, an yard, &c.; and from their following a vowel without any hiatus or difficulty of utterance; as, froſty winter, roſy youth. That they are vowels

in other ſituations, appears from their regularly taking the ſound of other vowels; as, *w* has the exact ſound of *u* in ſaw, few, now, &c.; and *y* that of *i*, in hymn, fly, cryſtal, &c. See the letters W and Y, pages 16 and 17.*

Conſonants are divided into mutes and ſemi-vowels.

The mutes cannot be ſounded *at all* without a vowel, and they all begin their ſound with a conſonant; as, *b*, *d*, *g*, *k*, *p*, *q*, *t*, and *c* hard, which are expreſſed *be*, *de*, *te*, &c.

The ſemi-vowels have an imperfect ſound of themſelves, and all begin with a vowel; as, *l*, *m*, *n*, *r*, *f*, *s*, &c. which are ſounded *ef*, *el*, *em*, &c.

Four of the ſemi-vowels, namely, *l*, *m*, *n*, *r*, are alſo diſtinguiſhed by the name of *liquids*, from their readily uniting with other conſonants, and flowing as it were into their ſounds.

Some writers have deſcribed the mutes and ſemi-vowels, with their ſubdiviſions, in nearly the following manner.

The *mutes* are thoſe conſonants, whoſe ſounds cannot be prolonged. The *ſemi-vowels*, ſuch whoſe ſounds can be continued at pleaſure, partaking of the nature of vowels, from which they derive their name.

The mutes may be ſubdivided into *pure* and *impure*. The pure are thoſe whoſe ſounds cannot be at all prolonged: they are *k*, *p*, *t*. The impure, are thoſe whoſe ſounds may be continued, though for a very ſhort ſpace: they are *b*, *d*, *g*.

The ſemi-vowels may be ſubdivided into *vocal* and *aſpirated*. The vocal are thoſe which are formed by the voice; the aſpirated, thoſe formed by the breath. There are eleven vocal, and five aſpirated. The vocal are, *l*, *m*, *n*, *r*, *v*, *w*, *y*, *z*, *th* flat, *zh*, *ng*: the aſpirated, *f*, *h*, *s*, *th* ſharp, *ſh*.

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* "The letters *w* and *y* are of an ambiguous nature; being conſonants at the beginning of words, and vowels at the end."

Encyclopædia Britannica.

The vocal ſemi-vowels may be ſubdivided into *pure* and *impure*. The pure are thoſe which are formed entirely by the voice: the impure, ſuch as have a mixture of breath with the voice. There are ſeven pure—*l*, *m*, *n*, *r*, *w*, *y*, *ng*: four impure—*v*, *z*, *th* flat, *zh*.

A diphthong is the union of two vowels pronounced by a ſingle impulſe of the voice; as, *ea* in beat, *ou* in ſound.

A triphthong, is the union of three vowels pronounced in like manner; as, *eau* in beau, *iew* in view.

A proper diphthong is that in which both the vowels are ſounded; as, *oi* in voice, *ou* in ounce.

An improper diphthong has but one of the vowels ſounded; as, *ea* in eagle, *oa* in boat.

It is reaſonable to ſuppoſe, that each of the diphthongal letters was originally heard in pronouncing the words which contain them: but though this is not the caſe at preſent, with reſpect to many of them, theſe combinations ſtill retain the name of diphthongs, but, to diſtinguiſh them, they are marked by the term *improper*. As the diphthong derives its name and nature from its ſound, and not from its letters, and properly denotes a double vowel ſound, no union of two vowels, where one is ſilent, can, in ſtrictneſs, be entitled to that appellation; and the ſingle letters *i* and *u*, when pronounced long, muſt, in this view, be conſidered as diphthongs. The triphthongs, having at moſt but two ſounds, are merely ocular, and are therefore by ſome grammarians claſsed with the diphthongs.

SECT. 2. *General Obſervations on the Sounds of the Letters.*

A.

A has three ſounds; the long or ſlender, the ſhort or open, and the broad.

The long; as in day, name, baſin.

The ſhort; as in father, fancy, glaſs.

The broad; as in call, wall, all.

The diphthong *æa* ſounds like *a* ſhort in moſt of the proper names; as in Balaam, Canaan, Iſaac; but not in Baal, Gaal.

Æ has the ſound of long *e*. It is ſometimes found in Latin words. Some authors retain this form; as, ænigma, æquator, &c.; but others have laid it aſide, and write enigma, Ceſar, Eneas, &c.

The diphthong *ai* has exactly the long ſlender ſound of *a*; as in pail, tail, &c.; pronounced pale, tale, &c.: except plaid, again, raillery, fountain, Britain, and a few others.

Au is generally ſounded like the broad *a*; as in taught, caught, &c. Sometimes like the ſhort or open *a*; as in aunt, flaunt, gauntlet, &c. It has the ſound of long *o* in haut-boy; and that of *o* ſhort in laurel, laudanum, &c.

Aw has always the ſound of broad *a*; as in bawl, ſcrawl, crawl.

Ay, like its near relation *ai*, is pronounced like the long ſlender ſound of *a*; as in pay, day, delay.

B.

B keeps one unvaried ſound, at the beginning, middle, and end of words; as in baker, number, rhubarb, &c.

In ſome words it is ſilent; as in thumb, debtor, bdellium, &c. In others, beſides being ſilent, it lengthens the ſyllable; as in climb, comb, tomb.

C.

C has two different ſounds.

A hard ſound like *k*, before *a*, *o*, *u*, *r*, *l*, *t*; as in cart, cottage, curious, craft, tract, cloth, &c.; and when it ends a ſyllable; as, victim, flaccid.

A ſoft ſound like *s*, before *e*, *i*, and *y*, generally; as in centre, face, civil, cymbal, mercy, &c. It has ſometimes the ſound of *ſh*; as in ocean, ſocial.

C is mute in Czar, Czarina, victuals, &c.

C, ſays Dr. Johnſon, according to Engliſh orthography, never ends a word; and therefore we find in our beſt dictionaries, ſlick, block, publick, politick, &c. But many

writers of latter years omit the *k* in words of two or more ſyllables; and this practice is gaining ground, although it is productive of irregularities; ſuch as writing mimic and mimickry; traffic and traſficking.

Ch.

Ch is commonly ſounded like *tch:* as in church, chin, chaff, charter: but in words derived from the Greek, has the ſound of *k; as* in chymiſt, ſcheme, chorus, chyle, diſtich; and in foreign names; as, Achiſh, Baruch, Enoch, &c.

Ch, in ſome words derived from the French, takes the ſound of *ſh*; as, in chaiſe, chagrin, chevalier, machine.

Ch in arch, before a vowel, ſounds like *k*; as in archangel, archives, Archipelago; except in arched, archery, archer, and arch-enemy: but before a conſonant it always ſounds like *tch*; as in archbiſhop, archduke, archpreſbyter, &c. *Ch* is ſilent in ſchedule, ſchiſm, and yacht.

D.

D keeps one uniform ſound, at the beginning, middle, and end of words; as in death, verdure, kindred; unleſs it may be ſaid to take the ſound of *t*, in ſtuffed, tripped, &c. ſtuft, tript, &c.

E.

E has three different ſounds.

A long ſound; as in ſcheme, glebe, ſevere.

A ſhort ſound; as in men, bed, clemency.

An obſcure and ſcarcely perceptible ſound; as, open, lucre, participle.

It has ſometimes the ſound of ſhort *a;* as in clerk, ſergeant; and ſometimes that of ſhort *i;* as in England, yes, pretty.

E is always mute at the end of a word, except in monoſyllables that have no other vowel; as, me, he, ſhe: or in ſubſtantives derived from the Greek; as, cataſtrophe, epitome, Penelope. It is uſed to ſoften and modify the foregoing conſonants; as, force, rage, ſince, oblige: or to lengthen the preceding vowel; as, can, cane; pin, pine; rob, robe.

The diphthong *ea* is generally ſounded like *e* long; as in

appear, beaver, creature, &c. It has alſo the ſound of ſhort *e*; as in breath, meadow, treaſure. And it is ſometimes pronounced like the long and ſlender *a*; as in bear, break, great.

Eau has the ſound of long *o*; as in beau, flambeau, portmanteau. In beauty and its compounds, it has the ſound of long *u*.

Ei, in general, ſounds the ſame as long and ſlender *a*; as in deign, vein, neighbour, &c. It has the ſound of long *e* in ſeize, deceit, receive, either, neither, &c. It is ſometimes pronounced like ſhort *i*; as in foreign, forfeit, ſovereign, &c.

Eo is pronounced like *e* long; as in people, enfeoff; and ſometimes like *e* ſhort; as in leopard, jeopardy, feoffment. It has alſo the ſound of ſhort *u*; as in dungeon, ſturgeon, puncheon, &c.

Eu is always ſounded like long *u* or *ew*; as in feud, deuce.

Ew is almoſt always pronounced like long *u*; as in view, new, dew.

Ey, when the accent is on it, is always pronounced like *a* long; as in bey, grey, convey; except in key, ley, where it is ſounded like long *e*.

When this diphthong is unaccented, it takes the ſound of *e* long; as, alley, valley, barley.

F.

F keeps one pure unvaried ſound at the beginning, middle, and end of words; as, fancy, muffin, miſchief, &c.: except in *of*, in which it has the flat ſound of *ov*; but not in compoſition; as, whereof, thereof, &c. We ſhould not write a wive's jointure, a calve's head; but a wife's jointure, a calf's head.

G.

G has two ſounds: one hard; as in gay, go, gun: the other ſoft; as in gem, giant.

At the end of a word it is always hard; as in ring, ſnug, frog. It is hard before *a*, *o*, *u*, *l*, and *r*; as, game, gone gull, glory, grandeur.

G before *e*, *i*, and *y*, is ſoft; as in genius, geſture, ginger, Egypt; except in get, gewgaw, finger, craggy, and ſome others.

G is mute before *n*; as in gnaſh, ſign, foreign, &c.

Gn, at the end of a word or ſyllable, gives the preceding vowel a long ſound; as in reſign, impugn, oppugn, impregn, impugned; pronounced impune, imprene, &c.

Gh, in the beginning of a word, has the ſound of the hard *g*; as, ghoſt, ghaſtly: in the middle, and ſometimes at the end, it is quite ſilent; as in right, high, plough, mighty.

At the end it has often the ſound of *f*; as in laugh, cough, tough. Sometimes only the *g* is ſounded; as in burgh, burgher.

H.

The ſound ſignified by this letter appears to be an articulate ſound, though ſome grammarians ſuppoſe it to be only an aſpiration. It is heard in the words hat, horſe, Hull. It is ſeldom mute at the beginning of a word. It is always ſilent after *r*; as, rhetorick, rheum, rhubarb.

H final, preceded by a vowel, is always ſilent; as, ah! hah! oh! ſoh! ſirrah! Meſsiah.

From the faintneſs of the ſound of this letter, in many words, and its total ſilence in others, added to the negligence of tutors, and the inattention of pupils, it has happened, that many perſons have become almoſt incapable of acquiring its juſt and full pronunciation. It is therefore incumbent on teachers, to be particularly careful to inculcate a clear and diſtinct utterance of this ſound, on all proper occaſions.

I.

I has a long ſound; as in fine; and a ſhort one; as in fin.

The long ſound is always marked by the *e* final in monoſyllables; as, thin, thine. Before *r* it is often ſounded like a ſhort *u*; as, flirt, firſt. In ſome words it has the ſound of *e* long; as in machine, bombazine, magazine.

The diphthong *ia* is frequently ſounded like *ya*; as in Chriſtian, filial, poinard, &c.; pronounced Chriſt-yan, &c. It has ſometimes the ſound of ſhort *i*; as in carriage, marriage, parliament.

Ie in general ſounds like *e* long: as in grieve, thieve, gre-

nadier. It has alſo the ſound of long *i*; as in die, pie, lie; and ſometimes that of ſhort *i*; as, in ſieve, miſchievous.

Ieu has the ſound of long *u*; as in lieu, adieu, purlieu.

Io, when the accent is upon the firſt vowel, forms two diſtinct ſyllables; as, priory, violet, violent. The terminations *tion* and *ſion*, are ſounded exactly like the verb ſhun; except when the *t* is preceded by *s* or *x*; as in queſtion, digeſtion, combuſtion, mixtion, &c.

The triphthong *iou* is ſometimes pronounced diſtinctly in two ſyllables; as in bilious, various, abſtemious. But theſe vowels often coaleſce into one ſyllable; as in, precious, factious, noxious.

J.

J is pronounced exactly like ſoft *g*; except in Hallelujah, where it is pronounced like *y*.

K.

K has the ſound of *c* hard, and is uſed before *e* and *i*, where, according to Engliſh analogy, *c* would be ſoft; as, kept, king, ſkirts. It is not ſounded before *n*; as in knife, knell, knocker. It is never doubled; but *c* is uſed before it, to ſhorten the vowel by a double conſonant; as, cockle, pickle, ſucker.

L.

L has always a ſoft liquid ſound; as in love, billow, quarrel. It is ſometimes mute; as in half, talk, pſalm. The cuſtom is to double the *l* at the end of monoſyllables; as, mill, will, fall; except where a diphthong precedes it; as, hail, toil, ſoil.

Le, at the end of words, is pronounced like a weak *el*, in which the *e* is almoſt mute; as, table, ſhuttle.

M.

M has always the ſame ſound; as, murmur, monumental; except in comptroller, which is pronounced controller.

N.

N has two ſounds: The one pure; as in man, net, noble; the other a ringing ſound like *ng*; as in thank, banquet, &c.

N is mute when it ends a ſyllable, and is preceded by *m*; as, hymn, ſolemn, autumn.

The participial *ing* muſt always have its ringing ſound; as, writing, reading, ſpeaking. Some writers have ſuppoſed that when *ing* is preceded by *ing*, it ſhould be pronounced *in;* as, ſinging, bringing, ſhould be ſounded *ſingin, bringin:* but as it is a good rule, with reſpect to pronunciation, to adhere to the written words, unleſs cuſtom has clearly decided otherwiſe, it does not ſeem proper to adopt this innovation.

O.

O has a long ſound; as in note, bone, obedient, over: and a ſhort one; as in not, got, lot, trot.

It has ſometimes the ſhort ſound of *u*; as, ſon, come, attorney. And in ſome words it is ſounded like *oo*; as in prove, move, behove; and ſometimes like *au;* as in nor, for, Lord.

The diphthong *oa* is regularly pronounced as the long ſound of *o*; as in boat, oat, coal; except in broad, abroad, groat, where it takes the ſound of broad *a*; as, abrawd, &c.

Oe has the ſound of ſingle *e*. It is ſometimes long; as in fœtus, Antœci: and ſometimes ſhort; as in œconomicks, œcumenical. In doe, foe, ſloe, toe, throe, hoe, and bilboes, it is ſounded exactly like long *o*.

Oi has almoſt univerſally the double ſound of *a* broad and *e* long united, as in boy; as, boil, toil, ſpoil, joint, point, anoint: which ſhould never be pronounced as if written bile, ſpile, tile, &c.

Oo almoſt always preſerves its long regular ſound; as in moon, ſoon, food. It has a ſhorter ſound in wool, good, foot, and a very few others. In blood and flood it ſounds like ſhort *u*. Door and floor ſhould always be pronounced as if written dore and flore.

The diphthong *ou* has ſix different ſounds. The firſt and proper ſound is equivalent to *ow* in down; as in bound, ſound, ſurround.

The ſecond is that of ſhort *u*; as in enough, trouble, journey.

The third is that of *oo*; as in ſoup, youth, tournament.

The fourth is that of long *o*; as in though, mourn, poultice.

The fifth is that of ſhort *o*; as in cough, trough.

The ſixth is that of *awe*; as in ought, brought, methought.

Ow is generally ſounded like *ou* in thou; as in brown, dowry, ſhower. It has alſo the ſound of long *o*; as in ſhow, grown, beſtow.

The diphthong *oy* is but another form for *oi*, and is pronounced exactly like it.

P.

P has always the ſame ſound, except, perhaps, in cupboard, where it ſounds like *b*. It is ſometimes mute; as in pſalm, pſalter, Ptolemy: and between *m* and *t*; as, tempt, empty, preſumptuous.

Ph is generally pronounced like *f*; as in philoſophy, philanthropy, Philip.

In nephew and Stephen, it has the ſound of *v*. In apophthegm, phthiſis, phthiſic, and phthiſical, both letters are entirely dropped.

Q.

Q is always followed by *u*; as, quadrant, queen, quire.

Qu is ſometimes ſounded like *k*; as, conquer, liquor, riſque.

R.

R has a rough ſound; as in Rome, river, rage: and a ſmooth one; as in bard, card, regard.

Re, at the end of ſome words, is pronounced like a weak *er*; as in theatre, ſepulchre, maſsacre.

S.

S has two different ſounds.

A ſoft and flat ſound like *z*; as, beſom, leiſure, diſmal.

A ſharp hiſsing ſound; as, ſaint, ſiſter, cyprus.

It is always ſharp at the beginning of words.

At the end of words it takes the ſoft ſound; as, his, was, trees, eyes; except in the words this, thus, us, yes, rebus, ſurplus, &c.; and in words terminating with *ous*.

It ſounds like *z* before *ion*, if a vowel go before; as, intruſion: but like *s* ſharp, if it follow a conſonant; as, converſion. It alſo ſounds like *z* before *e* mute; as, refuſe; and before *y* final; as, roſy; and in the words boſom, deſire, wiſdom, &c.

S is mute in iſle, iſland, demeſne, viſcount.

T.

T has a cuſtomary ſound in take, temptation. *Ti* before a vowel has the ſound of *ſi*; as in ſalvation: unleſs an *s* go before; as, queſtion; and excepting alſo derivatives from words ending in *ty*; as, mighty, mightier.

Th has two ſounds: the one ſoft and flat; as, thus, whether, heathen: the other hard and ſharp; as, thing, think, breath.

Th, at the beginning of words, is ſharp; as in, thank, thick, thunder: except in that, then, thus, thither, and ſome others. *Th*, at the end of words, is alſo ſharp; as, death, breath, mouth: except in with, booth, beneath, &c.

Th, in the middle of words, is ſharp; as, panther, orthodox, miſanthrope: except worthy, farthing, brethren, and a few others.

Th, between two vowels, is generally flat in words purely Engliſh; as, father, heathen, together, neither, mother.

Th, between two vowels, in words from the learned languages, is generally ſharp; as, apathy, ſympathy, Athens, theatre, apothecary.

Th is ſometimes pronounced like ſimple *t*; as, Thomas, thyme, Thames, aſthma.

U.

U has three ſounds, viz.

A long ſound; as in mule, tube, cubick.

A ſhort ſound; as in dull, gull, cuſtard.

An obtuſe ſound, like *oo*; as in bull, full, buſhel.

The ſtrangeſt deviation of this letter from its natural ſound, is in the words buſy, buſineſs, bury, and burial; which are pronounced bizzy, bizneſs, berry, and berrial.

A is now often uſed before words beginning with *u* long, and *an* always before thoſe that begin with *u* ſhort; as, a union, a univerſity, a uſeful book; an uproar, an uſher, an umbrella.

The diphthong *ua*, has ſometimes the ſound of *wa*; as in aſſuage, perſuade, antiquary. It has alſo the ſhort ſound of *a*; as in guard, guardian, guarantee.

Ue is often ſounded like *we;* as in quench, queriſt, conqueſt. It has alſo the ſound of long *u;* as in cue, hue, ague. In a few words, it is pronounced like *e* ſhort; as in gueſt, gueſs. In ſome words it is entirely ſunk; as in antique, oblique, prorogue, catalogue, dialogue, &c.

Ui is frequently pronounced *wi;* as in languid, anguiſh, extinguiſh. It has ſometimes the ſound of *i* long; as in guide, guile, diſguiſe: and ſometimes that of *i* ſhort; as in guilt, guinea, guildhall. In ſome words it is ſounded like long *u;* as in juice, ſuit, purſuit: and in others like *oo;* as in bruiſe, fruit, recruit.

Uo is pronounced like *wo;* as in quote, quorum, quondam.

Uy has always the ſound of long *e;* as in plaguy, obloquy, ſoliloquy; pronounced plaguee, &c.

V.

V has the ſound of flat *f*, and bears the ſame relation to it, as *b* does to *p*, *d* to *t*, hard *g* to *k*, and *z* to *s*. It has alſo one uniform ſound; as, vain, vanity, love.

W.

W, when a conſonant, has nearly the ſound of *oo;* as water reſembles the ſound of *ooater:* but that it has a ſtronger and quicker ſound than *oo*, and has a formation eſſentially different, will appear to any perſon who pronounces, with attention, the words *wo, woo, beware;* and who reflects that it will not admit of the article *an* before it; which *oo* would admit of. In ſome words it is not ſounded; as in anſwer, ſword, wholeſome; it is always ſilent before *r;* as in wrap, wreck, wrinkle, wriſt, wrong, wry, bewray, &c.

W before *h* is pronounced as if it were after the *h;* as, hwy, why; hwen, when; hwat, what.

W, is often joined to *o* at the end of a ſyllable, without affecting the ſound of that vowel; as in crow, blow, grow, know, row, flow, &c.

When *w* is a vowel, and is diſtinguiſhed in the pronunciation, it has exactly the ſame ſound as *u* would have in the ſame ſituation; as, draw, crew, view, now, ſawyer, vowel, outlaw.

X.

X has three ſounds, viz.

It is ſounded like *z* at the beginning of proper names of Greek original; as in Xanthus, Xenophon, Xerxes.

It has a ſharp ſound like *ks*, when it ends a ſyllable with the accent upon it; as exit, exerciſe, excellence: or when the accent is on the next ſyllable, if it begin with a conſonant; as, excuſe, extent, expenſe.

It has a flat ſound like *gz*, when the accent is not on it, and the following ſyllable begins with a vowel; as, exert, exiſt, example; pronounced, egzert, egziſt, egzample.

Y.

Y, when a conſonant, has nearly the ſound of *ee*; as, youth, York, reſemble the ſounds of eeouth, eeork: but that this is not its exact ſound will be clearly perceived by pronouncing the words *ye, yes, new-year*, in which its juſt and proper ſound is aſcertained. It not only requires a ſtronger exertion of the organs of ſpeech to pronounce it, than is required to pronounce *ee*; but its formation is eſſentially different. It will not admit of *an* before it, as *ee* will in the following example; an *eel*. The opinion that *y* and *w*, when they begin a word or ſyllable, take exactly the ſound of *ee* and *oo*, has induced ſome Grammarians to aſſert, that theſe letters are always vowels or diphthongs.

When *y* is a vowel, it has exactly the ſame ſound as *i* would have in the ſame ſituation; as, rhyme, ſyſtem, juſtify, pyramid, party, fancy, hungry.

Z.

Z has the ſound of an *s* uttered with a cloſer compreſſion of the palate by the tongue: it is the flat *s*; as, freeze, frozen, vizier, grazier, &c.

It may be proper to remark, that the ſounds of the letters vary, as they are differently aſſociated, and that the pronunciation of theſe aſſociations depends upon the poſition of the accent: It may alſo be obſerved, that, in order to pronounce accurately, great attention muſt be paid to the vowels which are not accented. There is ſcarcely any

thing which more diſtinguiſhes a perſon of a poor education, from a perſon of a good one, than the pronunciation of the *unaccented* vowels. When vowels are *under the accent*, the beſt ſpeakers and the loweſt of the people, with very few exceptions, pronounce them in the ſame manner; but the unaccented vowels in the mouths of the former, have a diſtinct, open, and ſpecifick ſound, while the latter often totally ſink them, or change them into ſome other ſound.

SECT. 3. *The Nature of Articulation explained.*

A CONCISE account of the origin and formation of the ſounds emitted by the human voice, may, perhaps not improperly, be here introduced. It may gratify the ingenious ſtudent, and ſerve to explain more fully the nature of articulation, and the radical diſtinction between vowels and conſonants.

Human voice is air ſent out from the lungs, and ſo agitated or modified, in its paſsage through the windpipe and larynx, as to become diſtinctly audible. The windpipe is that tube, which on touching the forepart of our throat externally, we feel hard and uneven. It conveys air into the lungs for the purpoſe of breathing and ſpeech. The top or upper part of the windpipe is called the *larynx*, conſiſting of four or five cartilages, that may be expanded or brought together, by the action of certain muſcles which operate all at the ſame time. In the middle of the larynx there is a ſmall opening, called the *glottis*, through which the breath and voice are conveyed. This opening is not wider than one-tenth of an inch; and, therefore, the breath tranſmitted through it from the lungs, muſt paſs with conſiderable velocity. The voice, thus formed, is ſtrengthened and ſoftened by a reverberation from the palate, and other hollow places in the inſide of the mouth and noſtrils; and as theſe are better or worſe ſhaped for this reverberation, the voice is ſaid to be more or leſs agreeable.

If we conſider the many varieties of ſound, which one and the ſame human voice is capable of uttering, together with

the ſmallneſs of the diameter of the glottis; and reflect, that the ſame diameter muſt always produce the ſame tone, and, conſequently, that to every change of tone a correſpondent change of diameter is neceſsary; we muſt be filled with admiration at the mechaniſm of theſe parts, and the fineneſs of the fibres that operate in producing effects ſo minute, ſo various, and in their proportions ſo exactly uniform. For it admits of proof, that the diameter of the human glottis is capable of more than ſixty diſtinct degrees of contraction or enlargement, by each of which a different note is produced; and yet, the greateſt diameter of that aperture, as before obſerved, does not exceed one tenth of an inch.

Speech is made up of *articulate* voices: and what we call *articulation*, is performed, not by the lungs, windpipe, or larynx, but by the action of the throat, palate, teeth, tongue, lips, and noſtrils. Articulation begins not, till the breath, or voice, has paſsed through the larynx.

The ſimpleſt articulate voices are thoſe which proceed from an open mouth, and are by Grammarians called *vowel* ſounds. In tranſmitting theſe, the aperture of the mouth may be pretty large, or ſomewhat ſmaller, or very ſmall; which is one cauſe of the variety of vowels; a particular ſound being produced by each particular aperture. Moreover, in paſsing through an open mouth, the voice may be *gently acted upon*, by the lips, or by the tongue and palate, or by the tongue and throat; whence another ſource of variety in vowel ſounds.

Thus ten ſimple vowel ſounds may be formed, agreeably to the plan in page 3; and the learners, by obſerving the poſition of their mouth, lips, tongue, &c. when they are uttering the ſounds, will perceive that various operations of theſe organs of ſpeech are neceſsary to the production of the different vowel ſounds; and that by minute variations they may all be diſtinctly pronounced.

When the voice, in its paſsage through the mouth, is *totally intercepted*, or *ſtrongly compreſsed*, there is formed a certain modification of articulate ſound, which, as expreſsed by a character in writing, is called a *conſonant*. Silence is

the effect of a total interception; and indiſtinct ſound of a ſtrong compreſsion: and therefore a conſonant is not of itſelf a diſtinct articulate voice; and its influence in varying the tones of language is not clearly perceived, unleſs it be accompanied by an opening of the mouth, that is, by a vowel.

By making the experiment with attention, the ſtudent will perceive, that each of the *mutes* is formed by the voice being *intercepted*, by the lips, by the tongue and palate, or by the tongue and throat; and that the *ſemivowels* are formed by the ſame organs *ſtrongly compreſsing* the voice in its paſſage, but not totally intercepting it.

The elements of language, according to the different ſeats where they are formed, or the ſeveral organs of ſpeech chiefly concerned in their pronunciation, are divided into ſeveral claſſes, and denominated as follows: thoſe are called *labials*, which are formed by the lips; thoſe *dentals*, that are formed with the teeth; *palatines*, that are formed with the palate; and *naſals*, that are formed by the noſe.

The importance of obtaining, in early life, a clear, diſtinct, and accurate knowledge of the ſounds of the firſt principles of language, and a wiſh to lead young minds to a further conſideration of a ſubject ſo curious and uſeful, have induced the Compiler to beſtow ſome attention on the preceding part of his work. Some writers think that theſe ſubjects do not properly conſtitute any part of Grammar; and conſider them as the excluſive province of the ſpelling-book: but if we reflect, that letters and their ſounds are the conſtituent principles of that art, which teaches us to ſpeak and write with propriety, and that very little knowledge of their nature is acquired by the ſpelling-book, we muſt admit, that they properly belong to Grammar; and that a rational conſideration of theſe elementary principles of language, is an object that demands the attention of the young grammarian. The ſentiments of a very judicious and eminent writer (Quinctilian) reſpecting this part of Grammar, may, perhaps, be properly introduced on the preſent occaſion.

"Let no perſons deſpiſe, as inconſiderable, the elements "of Grammar, becauſe it may ſeem to them a matter of "ſmall conſequence, to ſhow the diſtinction between vowels "and conſonants, and to divide the latter into liquids and "mutes. But they who penetrate into the innermoſt parts "of this temple of ſcience, will there diſcover ſuch refine-"ment and ſubtility of matter, as are not only proper to "ſharpen the underſtandings of young perſons, but ſuffi-"cient to give exerciſe for the moſt profound knowledge "and erudition."

CHAPTER II.

Of SYLLABLES, *and the* RULES *for arranging them.*

A SYLLABLE is a ſound either ſimple or compounded, pronounced by a ſingle impulſe of the voice, and conſtituting a word, or part of a word: as, man, man-ful.

Spelling is the art of rightly dividing words into their ſyllables; or of expreſſing a word by its proper letters.

The following are the general rules for the diviſion of words into ſyllables.

1. A ſingle conſonant between two vowels, muſt be joined to the latter ſyllable: as, de-light, bri-dal, re-ſource: except the letter x; as, ex-iſt, ex-amine: and except likewiſe words compounded; as, up-on, un-even, diſ-eaſe.

2. Two conſonants proper to begin a word, muſt not be ſeparated; as, fa-ble, ſti-fle. But when they come between two vowels, and are ſuch as cannot begin a word, they muſt be divided; as, ut-moſt, un-der, in-ſect, er-ror, coſ-fin.

3. When three conſonants meet in the middle of a word, if they can begin a word, and the preceding vowel be pronounced long, they are not to be ſeparated; as, de-throne, de-ſtroy. But when the vowel of the preceding ſyllable is

pronounced ſhort, one of the conſonants always belongs to that ſyllable; as, diſ-tract, diſ-prove, diſ-train.

4. When three or four conſonants, which are not proper to begin a word, meet between two vowels, the firſt conſonant is always kept with the firſt ſyllable in the diviſion; as, ab-ſtain, com-plete, em-broil, dan-dler, dap-ple, con-ſtrain.

5. Two vowels, not being a diphthong, muſt be divided into ſeparate ſyllables; as, cru-el, de-ni-al, ſo-ci-e-ty.

6. Compounded words muſt be traced into the ſimple words of which they are compoſed; as, good-neſs, grace-ful, over-power, reſt-leſs, never-the-leſs.

7. Grammatical terminations are generally ſeparated; as, teach-eſt, teach-eth, teach-ing, teach-er, contend-eſt, great-er, wretch-ed.

Some of the preceding rules may be liable to conſiderable exceptions; and therefore it is ſaid by Dr. Lowth and others, that the beſt and eaſieſt direction for dividing the ſyllables in ſpelling, is to divide them as they are naturally ſeparated in a right pronunciation; without regard to the derivation of words, or the poſsible combination of conſonants at the beginning of a ſyllable.

CHAPTER III.

Of Words in general, and the Rules for ſpelling them.

Words are articulate ſounds, uſed by common conſent, as ſigns of our ideas.

A word of one ſyllable is termed a Monoſyllable; a word of two ſyllables, a Diſsyllable; a word of three ſyllables, a Triſyllable; and a word of four or more ſyllables, a Polyſyllable.

All words are either primitive or derivative.

Primitive words are thoſe which cannot be reduced to any ſimpler words in the language: as, man, good, content.

Derivative words are thoſe which may be reduced to other words in Engliſh of greater ſimplicity: as, manful, goodneſs, contentment.

There are many Engliſh words which, though compounds in other languages, are to us primitives: thus, circumſpect, circumvent, circumſtance, delude, concave, complicate, &c. primitive words in Engliſh, will be found derivatives, when traced in the Latin tongue.

The orthography of the Engliſh language is attended with much uncertainty and perplexity. But a conſiderable part of this inconvenience may be remedied, by attending to the general laws of formation; and, for this end, the learner is preſented with a view of ſuch general maxims in ſpelling primitive, derivative, and compounded words, as have been almoſt univerſally received.

RULE I.

Monoſyllables ending with *f*, *l*, or *s*, preceded by a ſingle vowel, double the final conſonant: as, ſtaff, mill, paſs, &c. The only exceptions are, of, if, as, is, has, was, yes, his, this, us, and thus.

RULE II.

Monoſyllables ending with any conſonants but *f*, *l*, or *s*, and preceded by a ſingle vowel, never double the final conſonant; excepting add, butt, egg, odd, err, inn, and buzz.

RULE III.

Words ending with *y*, preceded by a conſonant, form the plurals of nouns, the perſons of verbs, verbal nouns, paſt participles, comparatives, and ſuperlatives, by changing *y* into *i*: as, ſpy, ſpies; I carry, thou carrieſt; he carrieth, or carries; carrier, carried; happy, happier, happieſt.

The preſent participle in *ing*, retains the *y*, that *i* may not be doubled: as, carry, carrying; bury, burying, &c.

But *y*, preceded by a vowel, in ſuch inſtances as the above, is not changed; as, boy, boys; I cloy, he cloys, cloyed, &c. except in lay, pay, and ſay; from which are formed, laid, paid, and ſaid; and their compounds, unlaid, unpaid, unſaid, &c.

RULE IV.

Words ending with *y*, preceded by a conſonant, upon aſſuming an additional ſyllable beginning with a conſonant, commonly change *y* into *i*; as, happy, happily, happineſs. But when *y* is preceded by a vowel, it is very rarely changed in the additional ſyllable: as coy, coyly; boy, boyiſh, boyhood; annoy, annoyer, annoyance; joy, joyleſs, joyful, &c.

RULE V.

Words ending with a ſingle conſonant, preceded by a ſingle vowel, and with the accent on the laſt ſyllable, upon aſſuming an additional ſyllable beginning with a vowel, double the conſonant: as, to abet, an abettor; to begin, a beginner; a fen, fenny; wit, witty; thin, thinniſh, &c.

But if a diphthong precede, or the accent be on the preceding ſyllable, the conſonant remains ſingle: as, to toil, toiling; to offer, an offering; maid, maiden, &c.

RULE VI.

Words ending with any double letter but *l*, and taking *neſs*, *leſs*, *ly*, or *ful*, after them, preſerve the letter double; as, harmleſsneſs, careleſsneſs, careleſsly, ſtiffly, ſucceſsful, diſtreſsful, &c. But thoſe words which end with double *l*, and take *neſs*, *leſs*, *ly*, or *ful* after them, generally omit one *l*; as fulneſs, ſkilleſs, fully, ſkilful, &c.

RULE VII.

Neſs, *leſs*, *ly*, *and ful*, added to words ending with ſilent *e*, do not cut it off: as, paleneſs, guileleſs, cloſely, peaceful; except in a few words; as, duly, truly, awful.

RULE VIII.

Ment, added to words ending with ſilent *e*, generally preſerves the *e* from eliſion; as, abatement, chaſtiſement, incitement, &c. The words judgment, abridgment, acknowledgment, are deviations from the rule.

Like other terminations, it changes *y* into *i*, when preceded by a conſonant; as, accompany, accompaniment; merry, merriment.

RULE IX.

Able and *ible*, when incorporated into words ending with ſilent *e*, almoſt always cut it off: as, blame, blamable; cure, curable; ſenſe, ſenſible, &c.: but if *c* or *g* ſoft come before *e* in the original word, the *e* is then preſerved in words compounded with *able;* as, change, changeable; peace, peaceable, &c.

RULE X.

When *ing* or *iſh* are added to words ending with ſilent *e*, the *e* is almoſt univerſally omitted: as, place, placing; lodge, lodging; ſlave, ſlaviſh; prude, prudiſh.

RULE XI.

Words taken into compoſition, often drop thoſe letters which were ſuperfluous in their ſimples; as, handful, dunghil, withal, alſo, chilblain, foretel.

PART II.

ETYMOLOGY

CHAPTER I.

A General View of the Parts of Speech.

THE ſecond part of grammar is ETYMOLOGY, which treats of the different ſorts of words, their derivation, and the various modifications by which the ſenſe of a primitive word is diverſified.

There are in Engliſh nine ſorts of words, or, as they are commonly called, PARTS of SPEECH; namely, the ARTICLE, the SUBSTANTIVE or NOUN, the PRONOUN, the ADJECTIVE, the VERB, the ADVERB, the PREPOSITION, the CONJUNCTION, and the INTERJECTION.

1. An Article is a word prefixed to ſubſtantives, to point them out, and to ſhow how far their ſignification extends; as, *a* garden, *an* eagle, *the* woman.

2. A Subſtantive or noun is the name of any thing that exiſts, or of which we have any notion; as, *man, virtue, London.*

A ſubſtantive may, in general, be diſtinguiſhed by its taking an article before it, or by its making ſenſe of itſelf: as, a *book*, the *ſun*, an *apple; temperance, induſtry, chaſtity.*

3. A Pronoun is a word uſed inſtead of a noun, to avoid the too frequent repetition of the ſame word: as, "The man is happy; *he* is benevolent; *he* is uſeful."

4. An Adjective is a word added to a ſubſtantive, to expreſs its quality; as, "An *induſtrious* man, a *virtuous* woman."

An Adjective may be known by its making ſenſe with the addition of the word *thing*: as, a *good* thing; a *bad* thing: or of any particular ſubſtantive: as, a *ſweet* apple; a *pleaſant* proſpect.

5. A Verb is a word which ſignifies to BE, to DO, or to SUFFER: as, "I *am*; I *rule*; I *am ruled*."

A verb may be diſtinguiſhed, by its making ſenſe with any of the perſonal pronouns, or the word *to*, before it: as, I *walk*, he *plays*, they *write*; or, to *walk*, to *play*, to *write*.

6. An Adverb is a part of ſpeech joined to a verb, an adjective, and ſometimes to another adverb, to expreſs ſome quality or circumſtance reſpecting it: as, "He reads *well*; a *truly* good man; he writes *very correctly*."

An adverb may be generally known, by its anſwering to the queſtion, How? How much? When? or, Where? as, in the phraſe "He reads *correctly*," the anſwer to the queſtion, How does he read? is, *correctly*.

7. Prepoſitions ſerve to connect words with one another, and to ſhow the relation between them: as, "He went *from* London *to* York;" "ſhe is *above* diſguiſe;" "they are ſupported *by* induſtry."

A prepoſition may be known by its admitting after it a perſonal pronoun, in the objective caſe; as *with*, *for*, *to*, &c. will allow the objective caſe after them; with *him*, for *her*, to *them*, &c.

8. A Conjunction is a part of ſpeech that is chiefly

uſed to connect or join together ſentences; ſo as, out of two, to make one ſentence: it ſometimes connects only words: as, "Thou *and* he are happy, *becauſe* you are good." "Two *and* three are five."

9. Interjections are words thrown in between the parts of a ſentence, to expreſs the paſſions or emotions of the ſpeaker: as, "O virtue! how amiable art thou!"

The obſervations which have been made, to aid learners in diſtinguiſhing the parts of ſpeech from one another, may afford them ſome ſmall aſſiſtance; but it will certainly be much more inſtructive, to diſtinguiſh them by the definitions, and an accurate knowledge of their nature.

In the following paſſage, all the parts of ſpeech are exemplified.

The[1] power[2] of ſpeech[7] is[2] a[5] faculty[1] peculiar[2] to[4] man[7]; and[8] was[5] beſtowed[5] on[7] him[3] by[7] his[3] beneficent[4] Creator[2], for[7] the[1] greateſt[4] and[8] moſt[6] excellent[4] uſes[2]; but[8] alas![9] how[6] often[6] do[5] we[3] pervert[5] it[3] to[7] the[1] worſt[4] of[7] purpoſes[2]?

In the foregoing ſentence, the words *the, a,* are articles; *power, ſpeech, faculty, man, Creator, uſes, purpoſes,* are ſubſtantives; *him, his, we, it,* are pronouns; *peculiar, beneficent, greateſt, excellent, worſt,* are adjectives; *is, was, beſtowed, do, pervert,* are verbs; *moſt, how, often,* are adverbs; *of, to, on, by, for,* are prepoſitions; *and, but,* are conjunctions; and *alas!* is an interjection.

The number of the different ſorts of words, or of the parts of ſpeech, has been variouſly reckoned by different grammarians. Some have enumerated ten, making the participle a diſtinct part; ſome eight, excluding the participle, and ranking the adjective under the noun; ſome four, and others only two, (the noun and the verb) ſuppoſing the reſt to be contained in the parts of their diviſion. We have

followed thoſe authors, who appear to have given them the moſt natural and intelligible diſtribution. See remarks, at page 111, on the diviſion made by the learned Horne Tooke.

The interjection, indeed, ſeems ſcarcely worthy of being conſidered as a part of artificial language or ſpeech, being rather a branch of that natural language, which we poſſeſs in common with the brute creation, and by which we expreſs the ſudden emotions and paſsions that actuate our frame. But, as it is uſed in written as well as oral language, it may in ſome meaſure be deemed a part of ſpeech. It is, with us, a virtual ſentence, in which the noun andverb a reconcealed under an imperfect or indigeſted word.

CHAPTER II.

Of the ARTICLES.

AN Article is a word prefixed to ſubſtantives, to point them out, and to ſhow how far their ſignification extends; as, *a* garden, *an* eagle, *the* woman.

In Engliſh there are but two articles, *a* and *the*: *a* becomes *an* before a vowel*, and before a ſilent *h*: as, *an* acorn, *an* hour. But if the *h* be ſounded, the *a* only is to be uſed; as, a hand, a heart, a highway.

The inattention of writers and printers to this neceſsary diſtinction, has occaſioned the frequent uſe of *an* before *h*, when it is to be pronounced; and this circumſtance, more than any other, has probably contributed to that indiſtinct utterance, or total omiſsion of the ſound ſignified by this letter, which very often occurs amongſt readers and ſpeakers.

* *A* Inſtead of *an* is now uſed before words beginning with *u* long. See page 16, letter *U*. It is alſo uſed before *one*; as, many a one.

An horſe, *an* huſband, *an* herald, *an* heathen, and many ſimilar aſſociations, are frequently to be found in works of taſte and merit. To remedy this evil, readers ſhould be taught to omit, in all ſimilar caſes, the ſound of the *n*, and give the *h* its full pronounciation.

A or *an* is ſtyled the indefinite article: it is uſed in a vague ſenſe to point out one ſingle thing of the kind, in other reſpects indeterminate: as, "Give me *a* book;" that is, any book.

The is called the definite article, becauſe it aſcertains what particular thing is meant: as, "Give me *the* book;" meaning ſome book referred to.

A ſubſtantive without any article to limit it, is taken in its wideſt ſenſe: as, "A candid temper is proper for man;" that is, for all mankind.

The peculiar uſe and importance of the articles will be ſeen in the following examples: "The ſon of a king—the ſon of the king—a ſon of the king." Each of theſe three phraſes has an entirely different meaning, through the different application of the articles *a* and *the*.

"Thou art *a* man," is a very general and harmleſs poſition; but, "Thou art *the* man," (as Nathan ſaid to David,) is an aſſertion capable of ſtriking terror and remorſe into the heart.

The article is omitted before nouns that imply the different virtues, vices, paſsions, qualities, ſciences, arts, metals, herbs, &c.; as, "prudence is commendable, falſehood is odious, anger ought to be avoided," &c. It is not prefixed to a proper name; as, "Alexander," &c. (becauſe that of itſelf denotes a determinate individual or particular thing,) except for the ſake of diſtinguiſhing a particular family; as, "He is *a* Howard, or of the family of the Howards:" or by way of eminence; as, "Every man is not *a* Newton;" "He has the courage of *an* Achilles:" or when ſome noun is underſtood; as, "He ſailed down *the* (river) Thames, in *the* (ſhip) Britannia."

When an adjective is used with the noun to which the article relates, it is placed between the article and the noun; as, "a *good* man," "an *agreeable* woman," "the *best* friend." On some occasions, however, the adjective precedes *a* or *an;* as, "*such* a shame," "as *great* a man as Alexander," "too *careless* an author."

The indefinite article can be joined to substantives in the singular number only; the definite article may be joined also to plurals.

But there appears to be a remarkable exception to this rule, in the use of the adjectives *few* and *many*, (the latter chiefly with the word *great* before it,) which, though joined with plural substantives, yet admit of the singular article *a;* as, *a few* men, *a great many* men.

The reason of it is manifest from the effect which the article has in these phrases; it means a small or great number collectively taken, and therefore gives the idea of a whole, that is, of unity. Thus likewise, a dozen, a score, a hundred, a thousand, is one whole number, an aggregate of many collectively taken; and therefore still retains the article *a*, though joined as an adjective to a plural substantive; as, a hundred years, &c.

The indefinite article is sometimes placed between the adjective *many*, and a singular noun: as,

"Full *many a gem* of purest ray serene,
"The dark unfathom'd caves of ocean bear:
"Full *many a flow'r* is born to blush unseen,
"And waste its sweetness on the desert air."

In these lines, the phrases, *many a gem* and *many a flower*, refer to *many gems* and *many flowers*, separately, not collectively considered."

The definite article *the* is frequently applied to adverbs in the comparative and superlative degree; and its effect is to mark the degree the more strongly, and to define it the more precisely; as, "*the* more I examine it, *the* better I like it. I like this *the* least of any."

CHAPTER III.

Of SUBSTANTIVES.

SECT. I. *Of Subſtantives in general.*

A SUBSTANTIVE or Noun is the name of any thing that exiſts, or of which we have any notion; as, *man, virtue, London,* &c.

Subſtantives are either proper or common.

Proper names or ſubſtantives, are the names appropriated to individuals; as, George, London, Thames.

Common names or ſubſtantives, ſtand for kinds containing many ſorts, or for ſorts containing many individuals under them; as, animal, man, tree, &c.

When proper names have an article annexed to them, they become common names: as, "He is the *Cicero* of his age; he is reading the Lives of the Twelve *Cæſars.*"

Common names may alſo be uſed to ſignify individuals, by the addition of articles or pronouns: as, "*the* boy is ſtudious; *that* girl is diſcreet."

To ſubſtantives belong gender, number, and caſe; and they are all of the third perſon, when ſpoken *of*, and of the ſecond, when ſpoken *to*: as, "Bleſſings attend us on every ſide;" "Be grateful, ye children of men!"

SECT. 2. *Of Gender.*

GENDER is the diſtinction of ſex. There are three genders, the MASCULINE, the FEMININE, and the NEUTER.

The Maſculine Gender denotes animals of the male kind; as, a man, a horſe, &c.

The Feminine Gender ſignifies animals of the female kind; as, a woman, a princeſs, &c.

The Neuter Gender denotes objects which are neither males nor females; as, a field, a houſe, &c.

Some ſubſtantives naturally neuter are, by a figure of ſpeech, converted into the maſculine or feminine gender; as, when we ſay of the ſun, *he* is ſetting, and of a ſhip, *ſhe* ſails well, &c.

Figuratively, in the Engliſh tongue, we commonly give the maſculine gender to nouns which are conſpicuous for the attributes of imparting or communicating, and which are by nature ſtrong and efficacious. Thoſe, again, are made feminine, which are conſpicuous for the attributes of containing or bringing forth, or which are peculiarly beautiful or amiable. Upon theſe principles the ſun is ſaid to be maſculine; and the moon, being the receptacle of the ſun's light, to be feminine. The earth is generally feminine. A ſhip, a a country, a city, &c. are likewiſe made feminine, being receivers or containers. Time is always maſculine, on account of its mighty efficacy. Virtue is feminine from its beauty, and its being the object of love. Fortune and the church are generally put in the feminine gender.

The Engliſh language has four methods of diſtinguiſhing the ſex, viz.

1. By different words: as, man, woman; boy, girl; ſon, daughter; gander, gooſe; cock, hen.

2. By a difference of termination: as, duke, dutcheſs; count, counteſs; poet, poeteſs; hero, heroine; actor, actreſs; executer, executrix.

3. By adding an adjective or pronoun to the ſubſtantive: as, a male child, a female child; a he-goat, a ſhe-goat; a he-aſs, a ſhe-aſs.

4. By prefixing another ſubſtantive to the word: as, a

cock-ſparrow, a hen-ſparrow; a man-ſervant, a maid-ſervant.

It ſometimes happens, that the ſame noun is either maſculine or feminine. The words *parent, child, couſin, friend, neighbour, ſervant,* and ſeveral others, are uſed indifferently for males or females.

Nouns with variable terminations contribute to conciſeneſs and perſpicuity of expreſsion. We have only a ſufficient number of them to make us feel our want; for when we ſay of a woman, ſhe is a philoſopher, an aſtronomer, a builder, a weaver, we perceive an impropriety in the termination, which we cannot avoid; but we can ſay that ſhe is a writer, a botaniſt, a ſtudent, becauſe theſe terminations have not annexed to them the notion of ſex.

SECT. 3. *Of Number.*

NUMBER is the conſideration of an object, as one or more.

Subſtantives are of two numbers, the ſingular and the plural.

The ſingular number expreſses but one object; as, a chair, a table.

The plural number ſignifies more objects than one; as, chairs, tables.

Some nouns, from the nature of the things which they expreſs, are uſed only in the ſingular form; as, wheat, pitch, gold, ſloth, pride, &c.; others, only in the plural form; as, bellows, ſciſſors, lungs, riches, &c.

Some words are the ſame in both numbers; as, deer, ſheep, ſwine, &c.

The plural number of nouns is generally formed by adding *s* to the ſingular: as, dove, doves; face, faces; thought,

thoughts. But when the ſubſtantive ſingular ends in *x*, *ch* ſoft, *ſh*, or *ſs*, we add *es* in the plural: as, box, boxes; church, churches; laſh, laſhes; kiſs, kiſses. If the ſingular end in *ch* hard, the plural is formed by adding *s*; as, monarch, monarchs.

Nouns ending in *f* or *fe*, are rendered plural by the change of thoſe terminations into *ves*: as, loaf, loaves; half, halves; wife, wives: except grief, relief, reproof, and ſeveral others, which form the plural by the addition of *s*. Thoſe which end in *ff* have the regular plural: as, ruff, ruffs; except, ſtaff, ſtaves.

Nouns which have *y* in the ſingular, with no other vowel in the ſame ſyllable, change it into *ies* in the plural: as, beauty, beauties; fly, flies; but the *y* is not changed, when there is another vowel in the ſyllable: as, key, keys; delay, delays.

Some nouns become plural by changing the *a* of the ſingular into *e*: as, man, men; woman, women; alderman, aldermen. The words, ox and child, form oxen and children; brother, makes either brothers or brethren. Sometimes the diphthong *oo* is changed into *ee* in the plural: as, foot, feet; gooſe, geeſe; tooth, teeth. Louſe and mouſe, make lice and mice. Penny, makes pence; die, dice (for play); die, dies (for coining.)

SECT. 4. *Of Caſe.*

THE Caſes of ſubſtantives ſignify their different terminations, which ſerve to expreſs the relations of one thing to another.

In Engliſh, ſubſtantives have but two caſes, the nominative, and poſſeſſive or genitive.

The nominative caſe ſimply expreſſes the name of a thing, or the ſubject of the verb: as, "The boy plays;" "The girls learn."

The poſſeſſive or genitive caſe expreſſes the relation of property or poſſeſſion; and has an apoſtro-

phe with the letter *s* coming after it: as, "The ſcholar's duty;" "My father's houſe:" that is, "The duty of the ſcholar;" "The houſe of my father."

When the plural ends in *s*, the other *s* is omitted, but the apoſtrophe is retained: as, "On eagles' wings;" "The drapers' company."

Sometimes alſo, when the ſingular terminates in *s*, the apoſtrophick *s* is not added: as, "For goodneſs' ſake;" "For righteouſneſs' ſake."

Engliſh ſubſtantives may be declined in the following manner:

	SINGULAR.	PLURAL.
Nominative Caſe.	A mother.	Mothers.
Poſſeſſive Caſe.	A mother's.	Mothers'.
Nominative Caſe.	The man.	The men.
Poſſeſſive Caſe.	The man's	The men's.

The Engliſh language, to expreſs different connexions and relations of one thing to another, uſes, for the moſt part, prepoſitions. The Greek and Latin among the ancient, and ſome too among the modern languages, as the German, vary the termination or ending of the ſubſtantive, to anſwer the ſame purpoſe; an example of which in the Latin is inſerted, as explanatory of the nature and uſe of caſes, viz.

	SINGULAR.	
Nominative.	MAGISTER,	A maſter.
Genitive.	MAGISTRI,	Maſter's, of a maſter.
Dative.	MAGISTRO,	To a maſter.
Accuſative.	MAGISTRUM,	The maſter.
Vocative.	MAGISTER,	O maſter.
Ablative.	MAGISTRO,	From *or* by a maſter.

PLURAL.

Nominative.	MAGISTRI,	Maſters.
Genitive.	MAGISTRORUM,	Maſters', of maſters.
Dative.	MAGISTRIS,	To maſters.
Accuſative.	MAGISTROS,	The maſters.
Vocative.	MAGISTRI,	O maſters.
Ablative.	MAGISTRIS,	From *or* by maſters.

For the aſsertion, that there are in Engliſh but two caſes of nouns, and three of pronouns, we have the authority of Lowth, Johnſon, Prieſtley, &c. names which are ſufficient to decide this point. If caſe in grammar mean only the variation of a noun or pronoun, by termination or within itſelf, (as it indiſputably does,) with what propriety can we diſtinguiſh the relations ſignified by the addition of articles and prepoſitions, by the names of caſes? On this ſuppoſition, inſtead of five or ſix caſes, we ſhall have a number equal to the various combinations of the article and different prepoſitions with the noun, ſince no one of them can include or repreſent another *.

But though in the ſentence, "A wiſe man controls his paſsions," we cannot properly ſay that the noun "paſsions" is in the objective caſe, and governed by the active verb "control," yet we may with propriety aſsert, that the noun "paſsions" is the object of that active verb; and this may anſwer all the ends of parſing, and of ſhowing the connexion and dependence of words under ſuch circumſtances. If, however, any teachers ſhould be of opinion, that the buſineſs of parſing may be better conducted, by aſsuming, for this purpoſe only, an objective caſe of nouns, there can be no great objection raiſed againſt the practice, provided it be ſet in a proper light, and clearly explained to the learner.

Two or more nouns in the poſſeſsive caſe, are frequently united by a ſingle *s* and one apoſtrophick ſign of that caſe:

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* "Caſe implies the different inflections or terminations of nouns, ſerving to expreſs the different relations they bear to each other, and to the things they repreſent." *Encycl. Britannica.*

as, "John and Eliza's books;" "Abraham, Iſaac, and Jacob's poſterity." But when ſeveral words come between them, the apoſtrophe and *s* muſt be applied to each noun: as, "They are John's as well as Eliza's books;" "The king's and the queen's jewels were diſpoſed of;" "They are Abraham's, but not Iſaac and Jacob's poſterity."

Sometimes, though rarely, two nouns in the poſſeſſive caſe, immediately ſucceed each other, in the following form: "My friend's wife's ſiſter;" a ſenſe which would be better expreſſed, by ſaying, "The ſiſter of my friend's wife;" or, "my friend's ſiſter in law." In each of the following phraſes, viz. "A book of my brother's," "A ſervant of the queen's," "A ſoldier of the king's," there are two genitive caſes; the firſt phraſe implying, "one of the books of my brother," the next, "one of the ſervants of the queen;" and the laſt, "One of the ſoldiers of the king." This will be more evident to the ſcholar, if we ſupply what is underſtood after each genitive, and tranſpoſe the phraſe: as, "Of my brother's *books*, a book;" or, "Of my brother's *books* one:" and ſo of the reſt.

CHAPTER IV.

Of PRONOUNS.

A PRONOUN is a word uſed inſtead of a noun, to avoid the too frequent repetition of the ſame word: as, "The man is happy; *he* is benevolent; *he* is uſeful."

There are four kinds of pronouns, viz. the PERSONAL, the POSSESSIVE, the RELATIVE, and the ADJECTIVE PRONOUNS.

SECT. 1. *Of the Perſonal Pronouns.*

THERE are five Perſonal Pronouns, viz. *I*, *thou*, *he*, *ſhe*, *it*; with their plurals, *we*, *ye* or *you*, *they*.

Perſonal pronouns admit of perſon, number, gender, and caſe.

The perſons of pronouns are three in each number, viz.

I, is the firſt perſon *Thou*, is the ſecond perſon *He*, *ſhe*, or *it*, is the third perſon	Singular.
We, is the firſt perſon *Ye* or *you*, is the ſecond perſon *They*, is the third perſon	Plural.

This account of perſons will be very intelligible, when we reflect that there are three perſons which may be the ſubject of any diſcourſe: Firſt, the perſon who ſpeaks, may ſpeak of himſelf; ſecondly, he may ſpeak of the perſon to whom he addreſſes himſelf; thirdly, he may ſpeak of ſome other perſon: and as the ſpeakers, the perſons ſpoken to, and the other perſons ſpoken of, may be many, ſo each of theſe perſons muſt have the plural number.

The Numbers of pronouns, like thoſe of ſubſtantives, are two, the ſingular and the plural: as, *I*, *thou*, *he*; *we*, *ye* or *you*, *they*.

Gender has reſpect only to the third perſon ſingular of the pronouns, *he*, *ſhe*, *it*. *He* is maſculine; *ſhe* is feminine; *it* is neuter.

The perſons ſpeaking and ſpoken to, being at the ſame time the ſubjects of the diſcourſe, are ſuppoſed to be preſent; from which, and other circumſtances, their ſex is commonly known, and needs not to be marked by a diſtinction of gender in their pronouns: but the third perſon or thing ſpoken of, being abſent, and in many reſpects unknown, it is neceſsary that it ſhould be marked by a diſtinction of gender; at leaſt when ſome particular perſon or thing is ſpoken of, which ought to be more diſtinctly marked: accordingly the pronoun ſingular of the third perſon hath the three genders, *he*, *ſhe*, *it*.

Perſonal pronouns have three caſes; the nominative, the poſſeſſive, and the objective.

The objective caſe follows the verb active, or the prepoſition, expreſſing the object of an action, or of a relation.

The perſonal pronouns are thus declined:

	SINGULAR.	PLURAL.
Nom.	I.	We.
Poſſeſs.	Mine	Ours.
Object.	Me.	Us.
Nom.	Thou.	Ye *or* you.
Poſſeſs.	Thine.	Yours.
Object.	Thee.	You.
Nom.	He.	They.
Poſſeſs.	His.	Theirs.
Object.	Him.	Them.
Nom.	She.	They.
Poſſeſs.	Hers.	Theirs.
Object.	Her.	Them.
Nom.	It.	They.
Poſſeſs.	Its.	Theirs.
Object.	It.	Them.

SECT. 2. *Of the Poſſeſſive Pronouns.*

THE Poſſeſſive Pronouns are ſuch as principally relate to poſſeſſion or property.

There are ſeven of them; viz. *my*, *thy*, *his*, *her*, *our*, *your*, *their*.

Mine and *thine*, inſtead of *my* and *thy*, were formerly uſed before a ſubſtantive or adjective beginning with a vowel or a ſilent *h*: as, "Blot out all *mine* iniquities."

The poſſeſſives, *his*, *mine*, *thine*, may be accounted either poſſeſſive pronouns, or the poſſeſſive caſes of their reſpective perſonal pronouns.

When the poſſeſſive pronouns are prefixed to ſubſtantives, or are parted from them only by an adjective, they admit of no variation, whatever be the number or caſe of the noun: as, *my* young couſin is dead; I know *thy* parents; I have heard of *his* extraordinary merit; ſhe lives with *her* mother; *our* books are torn; I will come to *your* houſe; *their* ſituation is miſerable.

When they are ſeparated from the noun by a verb, or when the noun is underſtood, all of them except *his*, vary their terminations: as, this hat *is* mine, and the other is *thine;* thoſe trinkets are *hers;* this houſe is *ours*, and that is *yours; theirs* is more commodious than *ours*. But theſe variations are in fact the poſſeſſive caſes of the perſonal pronouns.

The two words *own* and *ſelf*, are uſed in conjunction with pronouns. *Own* is added to poſſeſſives, both ſingular and plural: as, "*my own* hand, *our own* houſe." It is emphatical, and implies a ſilent contrariety or oppoſition: as, "I live in *my own* houſe," that is, "not in a hired houſe." *Self* is added to poſſeſſives: as, *myſelf, yourſelves;* and ſometimes to perſonal pronouns: as, *himſelf, itſelf, themſelves*. It then, like *own*, expreſſes emphaſis and oppoſition: as, "I did this myſelf," that is, "not another;" or it forms a reciprocal pronoun: as, "We hurt ourſelves by vain rage."

Himſelf, themſelves, are now uſed in the nominative caſe, inſtead of *hiſſelf, theirſelves:* as, "He came himſelf;" "Himſelf ſhall do this;" "They performed it themſelves."

SECT. 3. *Of Relative Pronouns.*

Relative Pronouns are ſuch as relate to ſome word or phraſe going before, which is thence called the antecedent: they are *who, which*, and *that;* as, "The man is happy *who* lives virtuouſly."

What is a kind of compound relative, including both the antecedent and the relative, and is equivalent to *that which:* as, "This is *what* I wanted;" that is to ſay, "*the thing which* I wanted."

Who is applied to perſons, *which* to animals and inanimate things: as, "He is a *friend, who* is faithful in adverſity;" "The *bird, which* ſung ſo ſweetly, is flown;" "This is the *tree, which* produces no fruit."

That, as a relative, is often uſed to prevent the too frequent repetition of *who* and *which*. It is applied to both perſons and things: as, "*He that* acts wiſely deſerves praiſe;" "Modeſty is a *quality that* highly adorns a woman."

Who is of both numbers, and is thus declined.

SINGULAR AND PLURAL.

Nominative.	Who.
Poſſeſſive.	Whoſe.
Objective.	Whom.

Which, that, and *what,* are likewiſe of both numbers, but they do not vary their termination; except that *whoſe* is ſometimes uſed as the poſſeſſive caſe of *which:* as, "Is there any other doctrine *whoſe* followers are puniſhed?"

——————"And the fruit
"Of that forbidden *tree whoſe* mortal taſte
"Brought death" MILTON.

——"Pure the joy without allay,
"*Whoſe* very rapture is tranquillity." YOUNG.

"The lights and ſhades, *whoſe* well-accorded ſtriſe
"Gives all the ſtrength and colour of our life." POPE.

"This is one of the cleareſt characteriſticks of its being a "religion *whoſe* origin is divine." DR. BLAIR.

By the uſe of this licenſe, one word is ſubſtituted for three: as, "Philoſophy, *whoſe* end is to inſtruct us in the knowledge of nature,"—for, "Philoſophy, *the* end *of which* is to inſtruct us."

Who and *which* have ſometimes the words *ſoever* and *ever* annexed to them; as, *whoſoever* or *whoever*, *whichſoever* or *whichever;* but they are ſeldom uſed.

The word *that* is ſometimes a relative, ſometimes a demonſtrative pronoun, and ſometimes a conjunction. It is a relative, when it may be turned into *who* or *which* without deſtroying the ſenſe: as, "They *that* (who) reprove us, may be our beſt friends;" "From every thing *that* (which) you ſee, derive inſtruction." It is a demonſtrative pronoun when it is followed immediately by a ſubſtantive, to which it is either joined or refers, and which it limits or qualifies: as, "*That* boy is induſtrious;" "*That* belongs to me." It is a conjunction, when it joins ſentences together, and cannot be turned into *who* or *which*, without deſtroying the ſenſe: as, "Take care *that* every day be well employed." "I hope he will believe *that* I have not acted improperly."

Who, *which*, and *what*, are called *Interrogatives*, when they are uſed in aſking queſtions: as, "*Who* is he?" "*Which* is the book?" "*What* art thou doing?"

Whether was formerly made uſe of to ſignify interrogation: as, "*Whether* of theſe ſhall I chooſe?" but it is now ſeldom uſed, the interrogative *which* being ſubſtituted for it. Some Grammarians think that the uſe of it ſhould be revived, as, like *either* and *neither* it points to the dual number; and would contribute to render our expreſsions conciſe and definite.

Some writers have claſsed the interrogatives as a ſeparate kind of pronouns; but they are too nearly related to the relative pronouns, both in nature and form, to render ſuch a diviſion proper. They do not, in fact, loſe the character of relatives, when they become interrogatives. The only difference is, that *without* an interrogation, the relatives have reference to a ſubject which is antecedent, definite,

and known; *with* an interrogation, to a ſubject which is ſubſequent, indefinite, and unknown, and which it is expected that the *anſwer* ſhould expreſs and aſcertain.

SECT. 4. *Of the Adjective Pronouns.*

Adjective Pronouns are of a mixed nature, participating the properties both of the pronoun and the adjective. The following are of this claſs: *each, every, either; this, that*, and their plurals, *theſe thoſe; ſome, one, any, all*, and *ſuch*.

The adjective pronouns may be ſubdivided into three ſorts, namely, the *diſtributive*, the *demonſtrative*, and the *indefinite*.

1. The *diſtributive* are thoſe which denote the perſons or things that make up a number, as taken ſeparately and ſingly. They are *each, every, either*: as, "*Each* of his brothers is in a favourable ſituation;" "*Every* man muſt account for himſelf;" "I have not ſeen *either* of them."

Each relates to two or more perſons or things, and ſignifies either of the two, or every one of any number taken ſeparately.

Every relates to ſeveral perſons or things, and ſignifies each one of them all taken ſeparately This pronoun was formerly uſed apart from its noun, but it is now conſtantly annexed to it, except in legal proceedings; as, in the phraſe "all and *every* of them."

Either relates to two perſons or things taken ſeparately, and ſignifies the one or the other. To ſay, "either of the three," is therefore improper.

Neither imports "*not either*;" that is, not one nor the other; as, "*Neither* of my friends was there."

2. The *demonſtrative*, are thoſe which preciſely point out the ſubjects to which they relate: *this* and

that, *theſe* and *thoſe*, are of this claſs; as, "*This* is true charity, *that* is only its image."

This refers to the neareſt perſon or thing, and *that* to the moſt diſtant: as, "*This* man is more intelligent than *that*. "*This* indicates the latter or laſt mentioned; *that*, the former or firſt mentioned: as, "Both wealth and poverty are temptations; *that*, tends to excite pride, *this*, diſcontent."

Perhaps the words *former* and *latter* may be properly ranked amongſt the demonſtrative pronouns, eſpecially in many of their applications. The following ſentence may ſerve as an example: "It was happy for the ſtate, that Fabius continued in the command with Minucius: the *former's* phlegm was a check upon the *latter's* vivacity."

3. The *indefinite* are thoſe which expreſs their ſubjects in an indefinite or general manner. The following are of this kind: *Some*, *other*, *any*, *one*, *all*, *ſuch*, &c.

Of theſe pronouns, only the words *one* and *other* are varied. *One* is ſubject to no other variation than that of the poſſeſſive caſe, which it forms in the ſame manner as ſubſtantives; as, *one*, *one's*. This word has a general ſignification, meaning people at large; and ſometimes alſo a peculiar reference to the perſon who is ſpeaking: as, "*one* ought to pity the diſtreſſes of mankind;" "*one* is apt to love *one's* ſelf."

Other is declined in the following manner:

	SINGULAR.	PLURAL.
Nom.	*Other*	*Other's*.
Poſs.	*Other's*	*Others'*.
Obj.	*Other*	*Others*.

The plural *others* is only uſed when apart from the noun to which it refers, whether expreſsed or underſtood: as, "When thou haſt peruſed theſe papers, I will ſend thee

the *others*;" "He pleaſes ſome, but he diſguſts *others*." When this pronoun is joined to nouns, either ſingular or plural, it has no variation; as, "the other man," "the other men."

The following phraſes may ſerve to exemplify the indefinite pronouns. "*Some* of you are wiſe and good;" "A few of them were idle, the *others* induſtrious;" "Neither is there *any* that is unexceptionable;" "*One* ought to know *one's* own mind;" "They were *all* preſent;" "*Such* is the ſtate of man, that he is never at reſt;" "*Some* are happy, while *others* are miſerable."

The word *another* is compoſed of the indefinite article prefixed to the word *other*.

None is uſed in both numbers: as, "*None* is ſo deaf as he that will not hear;" "*None* of thoſe are equal to theſe:" It ſeems originally to have ſignified, according to its derivation, *not one*, and therefore to have had no plural; but it is now alſo uſed plurally: as, "*None* that *go* unto her *return* again." *Prov.* ii. 19.——"Terms of peace were *none* vouchſaf'd." MILTON.——"*None* of them *are* varied to expreſs the gender."——"*None* of them *have* different endings for the numbers." LOWTH'S *Introduction*.——"*None* of their productions *are* extant." DR. BLAIR.

Thus have we endeavoured to diſtinguiſh the adjective pronouns, though it is difficult to divide them in an exact and unexceptionable manner. Some of them, in particular applications, might have been differently claſsed; but it is preſumed that, in general, the diſtribution is tolerably correct. All the pronouns, except the perſonal and relative, may indeed, in a general view of them, be conſidered as *definitive* pronouns, becauſe they define or aſcertain the extent of the common name, or general term, to which they refer, or are joined; but as each claſs of them does this, more or leſs exactly, or in a manner peculiar to itſelf, a diviſion adapted to this circumſtance appears to be ſuitable to the nature of things, and the underſtanding of learners.

It has been the opinion of ſome reſpectable grammarians, that the words *this, that, any, ſome, ſuch, his, their, our,* &c. are pronouns, when they are uſed ſeparately from the nouns to which they relate; but that, when they are joined to thoſe nouns, they are not to be conſidered as belonging to this ſpecies of words; becauſe, in this aſsociation, they rather aſcertain a ſubſtantive, than ſupply the place of one. They aſsert that, in the phraſes, "give me *that*," "*this* is *John's*," and "*ſuch* were *ſome* of you," the words in Italics are pronouns; but that, in the following phraſes, they are not pronouns; "*this* book is inſtructive," "*ſome* boys are ingenious," "*my* health is declining," "*our* hearts are deceitful," &c. Other grammarians think, that none of theſe forms of ſpeech can properly be called pronouns; as the genuine pronoun ſtands by itſelf, without the aid of a noun expreſsed or underſtood. They are of opinion, that in the expreſsions, "give me that;" "this is John's," &c. the noun is always underſtood, and muſt be ſupplied in the mind of the reader: as, "give me *that book;*" "*this book* is John's;" "and *ſuch perſons* were *ſome perſons* amongſt you." We have diſtributed theſe parts of ſpeech, in the mode which is generally obſerved by grammarians: but, for the information of ſtudents, and to direct their inquiries on the ſubject, we ſtate the different opinions of ſeveral judicious writers on Grammar.

CHAPTER V.

Of Adjectives.

SECT. 1. *Of the nature of Adjectives, and the degrees of compariſon.*

An Adjective is a word added to a ſubſtantive, to expreſs its quality: as, "An *induſtrious* man;" "A *virtuous* woman;" "A *benevolent* mind."

In Engliſh the adjective is not varied on account of gender, number, or caſe. Thus we ſay, "A careleſs boy; careleſs girls."

The only variation which it admits, is that of the degrees of compariſon.

There are commonly reckoned three degrees of compariſon; the POSITIVE, COMPARATIVE, and SUPERLATIVE.

Grammarians have generally enumerated theſe three degrees of compariſon; but the firſt of them has been thought by ſome writers, to be, improperly, termed a degree of compariſon; as it ſeems to be nothing more than the ſimple form of the adjective, and to imply not either compariſon or degree. This opinion may be well founded, unleſs the adjective be ſuppoſed to imply compariſon or degree, by containing a ſecret or general reference to other things; as, when we ſay, "he is a *tall* man," "this is a *fair* day," we make ſome reference to the ordinary ſize of men, and to different weather.

The Poſitive State expreſſes the quality of an object, without any increaſe or diminution; as, good, wiſe, great.

The Comparative Degree increaſes or leſſens the poſitive in ſignification; as, wiſer, greater, leſs wiſe.

The Superlative Degree increaſes or leſſens the poſitive to the higheſt or loweſt degree; as, wiſeſt, greateſt, leaſt wiſe.

The ſimple word, or poſitive, becomes comparative by adding *r* or *er*; and the ſuperlative, by adding *ſt* or *eſt*, to the end of it. And the adverbs *more* and *moſt*, placed before the adjective, have the ſame effect; as, wiſe, *more* wiſe, *moſt* wiſe.

The termination in *iſh* may be accounted in ſome ſort a degree of compariſon, by which the ſignification is diminiſhed below the poſitive: as, *black*, *blackiſh*, or tending to blackneſs; *ſalt*, *ſaltiſh*, or having a little taſte of ſalt.

The word *rather* is very properly uſed to expreſs a ſmall degree or exceſs of a quality: as, "She is *rather* profuſe in her expenſes."

Monoſyllables, for the moſt part, are compared by *er* and *eſt*; and diſsyllables by *more* and *moſt*: as, mild, milder, mildeſt; frugal, more frugal, moſt frugal. Diſsyllables ending in *y*; as, happy, lovely; and in *le* after a mute, as, able, ample; or accented on the laſt ſyllable, as, diſcreet, polite; eaſily admit of *er* and *eſt*: as, happier, happieſt; abler, ableſt; politer, politeſt. Words of more than two ſyllables hardly ever admit of thoſe terminations.

In ſome words the ſuperlative is formed by adding the adverb *moſt* to the end of them; as, nethermoſt, uttermoſt or utmoſt, undermoſt, uppermoſt, foremoſt.

In Engliſh, as in moſt languages, there are ſome words of very common uſe, (in which the caprice of cuſtom is apt to get the better of analogy,) that are irregular in this reſpect: as, "good, better, beſt; bad, worſe, worſt; little, leſs, leaſt; much or many, more, moſt;" and a few others.

An adjective put without a ſubſtantive, with the definite article before it, becomes a ſubſtantive in ſenſe and meaning, and is written as a ſubſtantive; as, "Providence rewards *the good*, and puniſhes *the bad*.

Various nouns placed before other nouns aſsume the nature of adjectives; as, ſea fiſh, wine veſſel, corn field, meadow ground, &c.

Numeral adjectives are either cardinal, or ordinal: cardinal, as one, two, three, &c.; ordinal, as, firſt, ſecond, third, &c.

SECT. 2. *Remarks on the Subject of Compariſon.*

If we conſider the ſubject of compariſon attentively, we ſhall perceive that the degrees of it are infinite in number, or at leaſt indefinite.—A mountain is larger than a mite;—by how many degrees? How much bigger is the earth than a grain of ſand? By how many degrees was Socrates wiſer

than Alcibiades? Or by how many is ſnow whiter than this paper? It is plain, that to theſe and the like queſtions, no *definite* anſwers can be returned.

In quantities, however, that may be *exactly* meaſured, the degrees of exceſs may be exactly aſcertained. A foot is juſt twelve times as long as an inch; and an hour is ſixty times longer than a minute. But, in regard to *qualities*, and to thoſe quantities which cannot be meaſured exactly, it is impoſsible to ſay how many degrees may be comprehended in the comparative exceſs.

But though theſe degrees are infinite or indefinite in fact, they cannot be ſo in language; nor would it be convenient, if language were to expreſs many of them. In regard to unmeaſured quantities and qualities, the degrees of more and leſs, (beſides thoſe marked above,) may be expreſsed intelligibly, at leaſt, if not accurately, by certain adverbs, or words of like import: as, "Socrates was *much* wiſer than Alcibiades;" "Snow is *a great deal* whiter than this paper;" "Epaminondas was *by far* the moſt accompliſhed of the Thebans;" "The evening ſtar is a *very* ſplendid object, but the ſun is *incomparably* more ſplendid;" "The Deity is *infinitely* greater than the greateſt of his creatures." The inaccuracy of theſe and the like expreſsions is not a material inconvenience; and, though it were, it is unavoidable: for human ſpeech can only expreſs human thought; and where thought is neceſsarily inaccurate, language muſt be ſo too.

CHAPTER VI.

Of VERBS.

SECT. 1. *Of the nature of Verbs in general.*

A VERB is a word which ſignifies to BE, to DO, or to SUFFER: as, "I am, I rule, I am ruled."

Verbs are of three kinds; ACTIVE, PASSIVE, and

NEUTER. They are alſo divided into REGULAR, IRREGULAR, and DEFECTIVE.

A Verb Active expreſſes an action, and neceſſarily implies an agent, and an object acted upon: as, to love; "I love Penelope."

A Verb Paſsive expreſſes a paſsion or a ſuffering, or the receiving of an action; and neceſſarily implies an object acted upon, and an agent by which it is acted upon: as, to be loved; "Penelope is loved by me."

A Verb Neuter expreſſes neither action nor paſſion, but being, or a ſtate or condition of being: as, "I am, I ſleep, I ſit."

The verb active is alſo called *tranſitive*, becauſe the action paſſes over to the object, or has an effect upon ſome other thing: as, "The tutor inſtructs his pupils;" "I eſteem the man," &c.

Verbs neuter may properly be denominated *intranſitives*, becauſe the effect is confined within the agent, and does not paſs over to any object: as, "I ſit, he lives, they ſleep."

Some of the verbs that are uſually ranked among neuters, make a near approach to the nature of a verb active, but may be diſtinguiſhed from it by their being intranſitive: as, to run, to walk, &c. The reſt are abſolutely neuter, and expreſsive of a middle ſtate between action and paſsion; as, to ſtand, to lie, &c.

In Engliſh many verbs are uſed both in an active and neuter ſignification, the conſtruction only determining of which kind they are: as, to flatten, ſignifying to make even or level, is a verb active; but when it ſignifies to grow dull or inſipid, it is a verb neuter.

Auxiliary or helping verbs, are thoſe by the help of which the Engliſh verbs are principally conju-

gated. They are, *do, be, have, ſhall, will, may, can,* with their variations; and *let* and *muſt*, which have no variation.

Let, as a principal verb, has *letteſt* and *letteth*; but as a helping verb it admits of no variation.

To verbs belong NUMBER, PERSON, MOOD, and TENSE.

SECT. 2. *Of Number and Perſon.*

Verbs have two numbers, the Singular and the Plural: as, "I run, we run," &c.

In each number there are three perſons; as,

	SINGULAR	PLURAL.
Firſt Perſon.	I love	We love.
Second Perſon.	Thou loveſt.	Ye *or* you love.
Third Perſon.	He loves.	They love.

Thus the verb, in ſome parts of it, varies its endings, to expreſs, or agree with, different perſons of the ſame number: as, "I *love*, thou *loveſt*; he *loveth*, or *loves*:" and alſo to expreſs different numbers of the ſame perſon: as, "thou *loveſt*, ye *love*; he *loveth*, they *love*." In the plural number of the verb, there is no variation of ending to expreſs the different perſons; and the verb, in the three perſons plural, is the ſame as it is in the firſt perſon ſingular. Yet this ſcanty proviſion of terminations is ſufficient for all the purpoſes of diſcourſe, and no ambiguity ariſes from it: the verb being always attended, either with the noun expreſsing the ſubject acting or acted upon, or with the pronoun repreſenting it. For this reaſon, the plural termination in *en, they loven, they weren*, formerly in uſe, was laid aſide as unneceſsary, and has long been obſolete.

SECT. 3. *Of Moods and Participles.*

Mood or Mode is a particular form of the verb, ſhowing the manner in which the being, action, or paſsion is repreſented.

The nature of a mood may be more intelligibly explained to the ſcholar, by obſerving, that it conſiſts in the change which the verb undergoes, to ſignify various intentions of the mind, and various modifications and circumſtances of action: which explanation, if compared with the following account and uſes of the different moods, will be found to agree with and illuſtrate them.

There are five moods of verbs, the INDICATIVE, the IMPERATIVE, the POTENTIAL, the SUBJUNCTIVE, and the INFINITIVE.

The Indicative Mood ſimply indicates or declares a thing: as, "He loves, he is loved:" or it aſks a queſtion as, "Does he love?" "Is he loved?"

The Imperative Mood is uſed for commanding, exhorting, intreating, or permitting: as, "Depart thou; mind ye; let us ſtay; go in peace."

Though this mood derives its name from its intimation of command, it is uſed on occaſions of a very oppoſite nature, even in the humbleſt ſupplications of an inferior being to one who is infinitely his ſuperior: as, "Give us this day our daily bread; and forgive us our treſpaſses."

The Potential Mood implies poſsibility or liberty, power, will, or obligation: as, "It may rain; he may go or ſtay; I can ride; he would walk; they ſhould learn."

The Subjunctive Mood repreſents a thing under a condition, motive, wiſh, ſuppoſition, &c.; and is preceded by a conjunction, expreſsed or underſtood, and attended by another verb: as, "I will reſpect him, *though* he chide me;" "Were he good, he would be happy:" that is, "*if* he were good."

The Infinitive Mood expreſses a thing in a general and unlimited manner, without any diſtinction of number or perſon; as, "to act, to ſpeak, to be feared."

The Participle is a certain form of the verb, and derives its name from its participating, not only of the properties of a verb, but alſo of thoſe of an adjective: as, "I am deſirous of *knowing him*;" "*admired* and *applauded*, he became vain;" "*Having finiſhed* his work, he ſubmitted it," &c.

There are three participles, the Preſent or Active: the Perfect or Paſsive, and the Compound Perfect; as, "loving, loved, having loved."

The active participle ſignifies *imperfect* action, or action begun and not ended: as, "I *am writing* a letter." The paſsive participle ſignifies action *perfect*, or *finiſhed*: as, "The letter *is written*."

The participle is diſtinguiſhed from the adjective, by the former's expreſsing the idea of time, and the latter's denoting only a quality. The phraſes, "*loving* to give as well as to receive," "*moving* in haſte," "*heated* with liquor," contain participles giving the idea of time; but the epithets contained in the expreſsions, "a *loving* child," "a *moving* ſpectacle," "a *heated* imagination," mark ſimply the qualities referred to, without any regard to time; and may properly be called participial adjectives.

Participles not only convey the notion of time; they alſo ſignify actions, and govern the caſes of pronouns, in the

ſame manner as verbs do; and therefore ſhould be comprehended in the general name of verbs. That they are mere modes of the verb, is manifeſt, if our definition of a verb be admitted: for they ſignify being, doing, or ſuffering, with the deſignation of time ſuperadded. But if the eſsence of the verb be made to conſiſt in affirmation or aſsertion, not only the participle will be excluded from its place in the verb, but the infinitive itſelf alſo; which certain ancient grammarians of great authority held to be alone the genuine verb *.

The following phraſes, even when conſidered in themſelves, ſhow that participles include the idea of time: "The letter *being written*, or *having been written*;" "Charles *being writing*, *having written*, or *having been writing*." But when arranged in an entire ſentence, which they muſt be to make a complete ſenſe, they ſhow it ſtill more evidently: as, "Charles *having written* the letter, ſealed and deſpatched it."

Participles ſometimes perform the office of ſubſtantives, and are uſed as ſuch; as in the following inſtances: "The *beginning*;" "a good *underſtanding*;" "excellent *writing*;" "The Chancellor's *being attached* to the King ſecured his crown;" "The general's *having failed* in this enterpriſe

* In our definition of the verb, we are ſupported by the authority of Biſhop Lowth, and moſt other writers on Grammar. There are, however, ſome grammarians, who conſider *aſsertion* as the eſsence of the verb: but, as the participle and the infinitive, if retained, would prove inſuperable objections to their ſcheme, they have, without heſitation, denied the former a place in the verb, and declared the latter to be only an abſtract noun. This appears to be going rather too far, in ſupport of a ſyſtem. It ſeems to be incumbent on theſe grammarians, to reject alſo the imperative mood. What part of ſpeech would they make the verbs in the following ſentences? "Depart inſtantly; improve your time; forgive us our ſins." Will it be ſaid, that the verbs, in theſe phraſes, are aſsertions?

occaſioned his diſgrace;" "John's *having been writing* a long time had wearied him."

That the words in Italics of the three latter examples, perform the office of ſubſtantives, and may be conſidered as ſuch, will be evident, if we reflect, that the firſt of them has exactly the ſame meaning and conſtruction as, "The Chancellor's attachment to the King ſecured his crown;" and that the other examples will bear a ſimilar conſtruction. The words, *being attached*, govern the word *Chancellor's* in the poſſeſſive caſe, in the one inſtance, as clearly as *attachment* governs it in that caſe, in the other: and it is only ſubſtantives, or words and phraſes which operate as ſubſtantives, that govern the genitive or poſſeſſive caſe.

The following ſentence is not preciſely the ſame as the above, either in ſenſe or conſtruction, though, except the genitive caſe, the words are the ſame, "The Chancellor, being attached to the King, ſecured his crown." In the former, the words, *being attached*, form the nominative caſe to the verb, and are ſtated as the cauſe of the effect; in the latter, they are not the nominative caſe, and make only a circumſtance to *Chancellor*, which is the proper nominative. It may not be improper to add another form of this ſentence, by which the learner may better underſtand the peculiar nature and form of each of theſe modes of expreſſion: "The Chancellor being attached to the King, his crown was ſecured." This conſtitutes what is properly called, the Caſe Abſolute.

SECT. 4. *Remarks on the Potential Mood.*

THAT the Potential Mood ſhould be ſeparated from the ſubjunctive, is evident, from the complexneſs and confuſion which are produced by their being blended together, and from the diſtinct nature of the two moods; the former of which may be expreſſed without any condition, ſuppoſition, &c. as will appear from the following inſtances: "They *might* have done better:" "We *may* always act uprightly;" "He was generous, and *would* not take revenge;" "We *ſhould* reſiſt the allurements of vice;" "I

could formerly indulge myſelf in things, which I *cannot* now think of but with pain."

Some grammarians have ſuppoſed that the Potential Mood, as diſtinguiſhed above from the Subjunctive, coincides with the Indicative. But as the latter "ſimply indicates or declares a thing," it is manifeſt that the former, which modifies the declaration, and introduces an idea materially diſtinct from it, muſt be conſiderably different. "I *can* walk," "I *ſhould* walk," appear to be ſo eſſentially diſtinct from the ſimplicity of, "I walk," "I walked," as to warrant a correſpondent diſtinction of moods. The Imperative and Infinitive Moods, which are allowed to retain their rank, do not appear to contain ſuch ſtrong marks of diſcrimination from the Indicative, as are found in the Potential Mood.

There are other writers on this ſubject, who exclude the Potential Mood from their diviſion, becauſe it is formed, not by varying the principal verb, but by means of the auxiliary verbs *may, can, might, could, would,* &c.: but if we recollect, that moods are uſed "to ſignify various intentions of the mind, and various modifications and circumſtances of action," we ſhall perceive that thoſe auxiliaries, far from interfering with this deſign, do, in the cleareſt manner, ſupport and exemplify it. On the reaſon alleged by theſe writers, the greater part of the Indicative Mood muſt alſo be excluded; as but a ſmall part of it is conjugated without auxiliaries. The Subjunctive too will fare no better; ſince it ſo nearly reſembles the Indicative; and is formed by means of conjunctions, expreſsed or underſtood, which do not more effectually ſhow the varied intentions of the mind, than the auxiliaries do which are uſed to form the Potential Mood.

Some writers have given our moods a much greater extent than we have aſsigned to them. They aſsert that the Engliſh language may be ſaid, without any great impropriety, to have as many moods as it has auxiliary verbs; and they allege, in ſupport of their opinion, that the com-

pound expreſsions which they help to form, point out thoſe various diſpoſitions and actions, which, in other languages, are expreſsed by moods. But whether this be admitted or not, it cannot be denied that the conjugation or variation of verbs, in the Engliſh language, is effected, almoſt entirely, by the means of auxiliaries. We muſt, therefore, accommodate ourſelves to this circumſtance; and do that by their aſsiſtance, which has been done in the learned languages, (a few inſtances to the contrary excepted,) in another manner, namely, by varying the form of the verb itſelf. At the ſame time, it is neceſsary to ſet proper bounds to this buſineſs, ſo as not to occaſion obſcurity and perplexity, when we mean to be ſimple and perſpicuous. Inſtead, therefore, of making a ſeparate mood for every auxiliary verb, and introducing moods *Interrogative, Optative, Promiſsive, Hortative, Precative,* &c. we have exhibited ſuch only as are obviouſly diſtinct; and which, whilſt they are calculated to unfold and diſplay the ſubject intelligibly to the learner, ſeem to be ſufficient, and not more than ſufficient, to anſwer all the purpoſes for which moods were introduced.

From Grammarians who form their ideas, and make their deciſions, reſpecting theſe points of Engliſh Grammar, on the principles and conſtruction of languages, which, in theſe reſpects, do not ſuit the peculiar nature of our own, but differ eſsentially from it, we may very naturally expect plans that are neither perſpicuous nor conſiſtent, and which will tend more to perplex than inform the learner.

SECT. 5. *Of the Tenſes.*

TENSE, being the diſtinction of time, might ſeem to admit only of the preſent, paſt, and future; but to mark it more accurately, it is made to conſiſt of ſix variations, viz. the PRESENT, the IMPERFECT

the PERFECT, the PLUPERFECT, and the FIRST and SECOND FUTURE TENSES.

The Preſent Tenſe repreſents an action or event as paſsing at the time in which it is mentioned: as, "I rule; I am ruled; I think; I fear."

The preſent tenſe likewiſe expreſses a character, quality, &c. at preſent exiſting: as, "He is an able man;" "She is an amiable woman." It is alſo uſed in ſpeaking of actions continued, with occaſional intermiſsions, to the preſent time: as, "He frequently rides;" "He walks out every morning;" "He goes into the country every ſummer." We ſometimes apply this tenſe even to perſons long ſince dead: as, "Seneca reaſons and moralizes well;" "Job ſpeaks feelingly of his afflictions."

The preſent tenſe, preceded by the words *when, before, after, till, as ſoon as,* &c. is ſometimes uſed to point out the relative time of a future action: as, "*When* he arrives he will hear the news;" "He will not hear the news *till* he arrives;" "He will hear it *before* he arrives, or *as ſoon as* he arrives, or, at fartheſt, *ſoon after* he arrives."

In animated hiſtorical narrations, this tenſe is ſometimes ſubſtituted for the imperfect tenſe: as, "He *enters* the territory of the peaceable inhabitants; he *fights* and *conquers*, *takes* an immenſe booty, which he *divides* amongſt his ſoldiers, and *returns* home to enjoy an empty triumph."

The Imperfect Tenſe repreſents the action or event, either as paſt and finiſhed, or as remaining unfiniſhed at a certain time paſt: as, "I loved her for her modeſty and virtue;" "They were travelling poſt when he met them."

The Perfect Tenſe not only refers to what is paſt, but alſo conveys an alluſion to the preſent

time: as, "I have finiſhed my letter;" "I have ſeen the perſon that was recommended to me."

In the former example, it is ſignified that the finiſhing of the letter, though paſt, was at a period immediately, or very nearly preceding the preſent time. In the latter inſtance, it is uncertain whether the perſon mentioned was ſeen by the ſpeaker a long or a ſhort time before. The meaning is, "I have ſeen him ſometime in the courſe of a period which includes, or comes to, the preſent time." When the particular time of any occurrence is ſpecified, as prior to the preſent time, this tenſe is not uſed: for it would be improper to ſay, "I *have ſeen* him yeſterday," or, "I *have finiſhed* my work laſt week." In theſe caſes the imperfect is neceſsary: as, "I *ſaw* him yeſterday;" "I *finiſhed* my work laſt week." But when we ſpeak indefinitely of any thing paſt, as happening or not happening in the day, year, or age, in which we mention it, the perfect muſt be employed; as, "I *have been* there this morning;" "I *have travelled* much this year;" "We *have eſcaped* many dangers through life." In referring, however, to ſuch a diviſion of the day as is paſt before the time of our ſpeaking, we uſe the imperfect: as, "They *came* home this morning;" "He *was* with them in the afternoon."

The perfect tenſe, and the imperfect tenſe, both denote a thing that is paſt; but the former denotes it in ſuch a manner, that there is ſtill actually remaining ſome part of the time to ſlide away, wherein we declare the thing has been done; whereas the imperfect denotes the thing or action paſt, in ſuch a manner, that nothing remains of that time wherein it was done. If we ſpeak of the preſent century, we ſay, "Philoſophers *have made* great diſcoveries in the preſent century:" but if we ſpeak of the laſt century, we ſay, "Philoſophers *made* great diſcoveries in the laſt century;" "He *has been* much afflicted this year;" "I *have*

this week *read* the king's proclamation;" "I *have heard* great news this morning." In theſe inſtances, "He *has been*," "I *have read*," and "*heard*," denote things that are paſt; but they occurred in this year, in this week, and to-day; and ſtill there remains a part of this year, week, and day, whereof I ſpeak.

In general, the perfect tenſe may be applied wherever the action is connected with preſent time, by the actual exiſtence, either of the author, or of the work, though it may have been performed many centuries ago; but if neither the author nor the work now remains, it cannot be uſed. We may ſay, "Cicero *has written* orations;" but we cannot ſay, "Cicero *has written* poems;" becauſe the orations are in being, but the poems are loſt. Speaking of prieſts in general; we may ſay, "They *have* in all ages *claimed* great powers;" becauſe the general order of the prieſthood ſtill exiſts: but if we ſpeak of the Druids, or any particular order of prieſts, which does not now exiſt, we cannot uſe this tenſe. We cannot ſay, "The Druid prieſts *have claimed* great powers;" but muſt ſay, "The Druid prieſts *claimed* great powers;" becauſe that order is now totally extinct.

The Pluperfect Tenſe repreſents a thing, not only as paſt, but alſo as prior to ſome other point of time ſpecified in the ſentence: as, "I had finiſhed my letter before he arrived."

The Firſt Future Tenſe repreſents the action as yet to come, either with or without reſpect to the preciſe time when: as, "The ſun will riſe to-morrow;" "I ſhall ſee them again."

The Second Future intimates that the action will be fully accompliſhed, at or before the time of another future action or event: as, "I ſhall have dined at (or before) one o'clock;" "The two

houſes will have finiſhed their buſineſs when (or before) the king comes to prorogue them."

It is to be obſerved, that in the ſubjunctive mood, the event being ſpoken of under a condition or ſuppoſition, or in the form of a wiſh, and therefore as doubtful and contingent, the verb itſelf in the preſent, and the auxiliary both of the preſent and paſt imperfect times, often carry with them ſomewhat of a future ſenſe: as, "If he come to-morrow, I may ſpeak to him;" "If he ſhould, or would, come to-morrow, I might, would, could, or ſhould ſpeak to him." Obſerve alſo, that the auxiliaries *ſhould* and *would*, in the imperfect times, are uſed to expreſs the preſent and future as well as the paſt: as, "It is my deſire, that he ſhould, or would, come now, or to-morrow;" as well as, "It was my deſire, that he ſhould or would come yeſterday." So that in this mood the preciſe time of the verb is very much determined by the nature and drift of the ſentence.

From the preceding repreſentation of the different tenſes, it appears, that each of them has its peculiar and diſtinct province; and that though ſome of them may ſometimes be uſed promiſcuouſly, or ſubſtituted one for another, in caſes where great accuracy is not required, yet there is a real and eſſential difference in their meaning.

The preſent, paſt, and future tenſes, may be uſed either *definitely* or *indefinitely*, both with reſpect to *time* and *action*. When they denote cuſtoms or habits, and not individual acts, they are applied indefinitely: as, "Virtue *promotes* happineſs;" "The old Romans *governed* by benefits more than by fear;" "I *ſhall* hereafter *employ* my time more uſefully." In theſe examples, the words, *promotes*, *governed*, and *ſhall employ*, are uſed indefinitely, both in regard to action and time; for they are not confined to individual actions, nor to any preciſe points of preſent, paſt, or future time. When they are applied to ſignify particular actions, and to aſcertain the preciſe points of time to which they

are confined, they are uſed definitely; as in the following inſtances. "My brother *is writing*;" "He *built* the houſe laſt ſummer, but did not *inhabit* it till yeſterday." "He *will write* another letter to-morrow."

The different tenſes alſo repreſent an action as *complete* or *perfect*, or as *incomplete* or *imperfect*. When I ſay, "A merry heart *maketh* a cheerful countenance;" I expreſs by the word *maketh* an incomplete action or operation, which is always *doing*, and never can be ſaid to be *done* and *over*. So in the phraſes, "I was writing," "I ſhall be writing," imperfect, unfiniſhed actions are ſignified. But the following examples, "I wrote," "I have written," "I had written," "I ſhall have written," all denote complete perfect action.

Theſe remarks are ſubjoined, with a view to ſhow the ſcholar the powers of the tenſes, and ſome of the various purpoſes to which they may be applied. "*Harris's* Hermes," "*Beattie's* Theory of Language," and "*Pickbourn's* Diſſertation on the Engliſh Verb," contain ingenious repreſentations of verbs and their tenſes; which, with the books at large, the Author recommends to the attentive peruſal of inquiſitive ſtudents, when they ſhall have acquired a general knowledge of Engliſh Grammar.

SECT. 6. *The Conjugation of the Auxiliary Verbs* TO HAVE *and* TO BE.

THE Conjugation of a verb is the regular combination and arrangement of its ſeveral numbers, perſons, moods, and tenſes.

The conjugation of an active verb is ſtyled the ACTIVE VOICE; and that of a paſſive verb, the PASSIVE VOICE.

The auxiliary and active verb TO HAVE, is conjugated in the following manner.

TO HAVE.

Indicative Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. *Perſ.* I have.	1. We have.
2. *Perſ.* Thou haſt.	2. Ye *or* you have.
3. *Perſ.* He, ſhe, *or* it hath *or* has.	3. They have.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. I had.	1. We had.
2. Thou hadſt.	2. Ye *or* you had.
3. He, &c. had.	3. They had.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. I have had.	1. We have had.
2. Thou haſt had.	2. Ye *or* you have had.
3. He has had.	3. They have had.

PLUPERFECT TENSE*.

SINGULAR.	PLURAL.
1. I had had.	1. We had had.
2. Thou hadſt had.	2. Ye *or* you had had.
3. He had had.	3. They had had.

FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. I ſhall *or* will have.	1. We ſhall *or* will have.
2. Thou ſhalt *or* wilt have.	2. Ye *or* you ſhall *or* will have.
3. He ſhall *or* will have.	3. They ſhall *or* will have.

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* Some Grammarians diſtinguiſh the three paſt tenſes, by the names of the *firſt preterit*, the *ſecond preterit*, the *third preterit*.

SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. I ſhall *or* will have had.	1. We ſhall *or* will have had.
2. Thou ſhalt or wilt have had.	2. Ye *or* you ſhall *or* will have had.
3. He ſhall *or* will have had.	3. They ſhall *or* will have had.

Imperative Mood.

SINGULAR.	PLURAL.
1. Let me have.	1. Let us have.
2. Have thou, *or* do thou have.	2. Have ye, *or* do ye *or* you have.
3. Let him have.	3. Let them have.

In compliance with general practice, we have given all the three *perſons* to the imperative mood; though, when the ſubject is ſtrictly conſidered, it muſt be admitted, that the command, &c. is always addreſsed to the *ſecond* perſon; not to the firſt or third: for when we ſay, "Let me have," "Let him, or let them have," the meaning is, "*do thou*, or *do ye*, let me, him, or them have."

Potential Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I may *or* can have.	1. We may *or* can have.
2. Thou mayſt *or* canſt have.	2. Ye *or* you may *or* can have.
3. He may *or* can have.	3. They may *or* can have.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. I might, could, would, *or* ſhould have.	1. We might, could, would, *or* ſhould have.
2. Thou mightſt, couldſt, wouldſt, *or* ſhouldſt have.	2. Ye *or* you might, could, would, *or* ſhould have.
3. He might, could, would, *or* ſhould have.	3. They might, could, would, *or* ſhould have.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. I may *or* can have had.	1. We may *or* can have had.
2. Thou mayſt *or* canſt have had.	2. Ye *or* you may *or* can have had.
3. He may *or* can have had.	3. They may *or* can have had.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. I might, could, would, *or* ſhould have had.	1. We might, could, would, *or* ſhould have had.
2. Thou mightſt, couldſt, wouldſt, *or* ſhouldſt have had.	2. Ye *or* you might, could, would, *or* ſhould have had.
3. He might, could, would, *or* ſhould have had.	3. They might, could, would, *or* ſhould have had.

Subjunctive Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. If I have.	1. If we have.
2. If thou have.	2. If ye *or* you have.
3. If he have.	3. If they have.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. If I had.	1. If we had.
2. If thou had.	2. If ye *or* you had.
3. If he had.	3. If they had.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. If I have had.	1. If we have had.
2. If thou have had.	2. If ye *or* you have had.
3. If he have had.	3. If they have had.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. If I had had.	1. If we had had.
2. If thou had had.	2. If ye *or* you had had.
3. If he had had.	3. If they had had.

FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I ſhall *or* will have.	1. If we ſhall *or* will have.
2. If thou ſhall *or* will have.	2. If ye *or* you ſhall *or* will have.
3. If he ſhall *or* will have.	3. If they ſhall *or* will have.

SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I ſhall *or* will have had.	1. If we ſhall *or* will have had.
2. If thou ſhall *or* will have had.	2. If ye *or* you ſhall *or* will have had.
3. If he ſhall *or* will have had.	3. If they ſhall *or* will have had.

Infinitive Mood.

PRESENT. To have. PERFECT. To have had.

Participles.

PRESENT OR ACTIVE. Having.
PERFECT OR PASSIVE. Had.
COMPOUND PERFECT. Having had.

The ſubjunctive Mood, though but little varied from the indicative, is conjugated at large, that the learner may have no doubts or miſapprehenſions, reſpecting the proper forms of the perſons in any of the tenſes. With this view, it has alſo been judged moſt adapted to the capacities of youth, to conjugate, at full length, all the moods and tenſes, both

in the active and paſsive voice. They to whom the ſubject of grammar is entirely new, and young perſons eſpecially, are much more readily and effectually inſtructed, by ſeeing the parts of a ſubject ſo eſsential as the verb, unfolded and ſpread before them, in all their varieties, than by being generally and curſorily informed of the manner in which they may be exhibited. The time employed by the ſcholars in conſequence of this diſplay of the verbs, and the coſt of a few additional pages, bear no proportion to the advantages which they will probably derive from the plan.

It may not, however, be generally proper for young perſons beginning the ſtudy of grammar, to commit to memory, all the tenſes of the verbs. If the *ſimple* tenſes, namely, the *preſent* and the *imperfect*, together with the *firſt future tenſe*, ſhould, in the firſt inſtance, be committed to memory, and the reſt carefully peruſed and explained, the buſineſs will not be tedious to the ſcholars, and their progreſs will be rendered more obvious and pleaſing. The general view of the ſubject, thus acquired and impreſsed, may be afterwards extended with eaſe and advantage.

It appears to be proper, for the information of the learners, to make a few obſervations in this place on ſome of the tenſes, &c. The firſt is, that ſome grammarians confound the imperfect and perfect tenſes of the potential mood, with the preſent tenſe: but that they are really diſtinct, and have an appropriate reference to time, correſponding to the definitions of thoſe tenſes, will appear from a few examples: "I wiſhed him to ſtay, but he *would* not;" "I *could* not accompliſh the buſineſs in time;" "It was my direction that he *ſhould* ſubmit;" "He was ill, but I thought he *might* live; "I *may have miſunderſtood* him;" "He *may have deceived* me;" "I *cannot have dreamed it*;" "He *cannot have obtained* it by force;" "*Can* we *have been deceived* in him?"

Theſe examples ſhow, that the imperfect and perfect tenſes of the potential mood, are eſsentially diſtinct from the pluperfect tenſe of that mood, as well as from the preſent.

The next remark is, that the auxiliary *will*, in the firſt perſon ſingular and plural of the ſecond future tenſe; and the auxiliary *ſhall*, in the ſecond and third perſons of that tenſe, in the indicative mood, appear to be incorrectly applied. The impropriety of ſuch aſſociations may be inferred from a few examples. "I *will* have had previous notice, whenever the event happens;" "Thou *ſhalt* have ſerved thy apprenticeſhip before the end of the year;" "He *ſhall* have completed his buſineſs when the meſſenger arrives." "I *ſhall* have had; thou *wilt* have ſerved; he *will* have completed," &c. would have been correct and applicable. The peculiar import of theſe auxiliaries, as explained in page 76, under Section 7, ſeems to account for their impropriety in the applications juſt mentioned.

Some writers on Grammar object to the propriety of admitting the ſecond future, in both the indicative and ſubjunctive moods: but that this tenſe is applicable to both moods, will be manifeſt from the following examples. "John will have earned his wages the next new-year's day," is a ſimple declaration, and therefore in the indicative mood: "If he ſhall have finiſhed his work when the bell rings, he will be entitled to the reward," is conditional and contingent, and is therefore in the ſubjunctive mood.

We ſhall conclude theſe detached obſervations, with one remark which may be uſeful to the young ſcholar, namely, that as the indicative mood is converted into the ſubjunctive, by the expreſſion of a condition, ſuppoſition, wiſh, motive, &c. being ſuperadded to it; ſo the potential mood may, in like manner, be turned into the ſubjunctive; as will be ſeen in the following examples: "If I could deceive him, I ſhould abhor it;" "Though he ſhould increaſe in wealth, he will not be charitable;" "Unleſs he ſhould conduct himſelf better, he will gain no eſteem."

The auxiliary and neuter verb *To be*, is conjugated as follows:

TO BE.

Indicative Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I am.	1. We are.
2. Thou art.	2. Ye *or* you are.
3. He, ſhe, *or* it is.	3. They are.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. I was.	1. We were.
2. Thou waſt.	2. Ye *or* you were.
3. He was.	3. They were.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. I have been.	1. We have been.
2. Thou haſt been.	2. Ye *or* you have been.
3. He hath *or* has been.	3. They have been.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. I had been.	1. We had been.
2. Thou hadſt been.	2. Ye *or* you had been.
3. He had been.	3. They had been.

FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. I ſhall or will be.	1. We ſhall *or* will be.
2. Thou ſhalt or wilt be.	2. Ye *or* you ſhall *or* will be.
3. He ſhall *or* will be.	3. They ſhall *or* will be.

SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. I ſhall *or* will have been.	1. We ſhall *or* will have been.
2. Thou ſhalt *or* wilt have been.	2. Ye *or* you ſhall *or* will have been.
3. He ſhall *or* will have been.	3. They ſhall *or* will have been.

Imperative Mood.

SINGULAR.	PLURAL.
1. Let me be.	1. Let us be.
2. Be thou, *or* do thou be.	2. Be ye *or* you, *or* do ye be.
3. Let him be.	3. Let them be.

Potential Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I may *or* can be.	1. We may *or* can be.
2. Thou mayſt *or* canſt be.	2. Ye *or* you may *or* can be.
3. He may *or* can be.	3. They may *or* can be.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. I might, could, would, *or* ſhould be.	1. We might, could, would, *or* ſhould be.
2. Thou mightſt, couldſt, wouldſt, *or* ſhouldſt be.	2. Ye *or* you might, could, would, *or* ſhould be.
3. He might, could, would, *or* ſhould be.	3. They might, could, would, *or* ſhould be.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. I may *or* can have been.	1. We may *or* can have been.
2. Thou mayſt *or* canſt have been.	2. Ye *or* you may *or* can have been.
3. He may *or* can have been.	3. They may *or* can have been.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. I might, could, would, *or* ſhould have been.	1. We might, could, would, *or* ſhould have been.
2. Thou mightſt, couldſt, wouldſt, *or* ſhouldſt have been.	2. Ye *or* you might, could, would, *or* ſhould have been.
3. He might, could, would, or ſhould have been.	3. They might, could, would, *or* ſhould have been.

Subjunctive Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. If I be.	1. If we be.
2. If thou be.	2. If ye *or* you be.
3. If he be.	3. If they be.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. If I were.	1. If we were.
2. If thou wert.	2. If ye *or* you were.
3. If he were.	3. If they were.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. If I have been.	1. If we have been.
2. If thou have been.	2. If ye *or* you have been.
3. If he have been.	3. If they have been.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. If I had been.	1. If we had been.
2. If thou had been.	2. If ye *or* you had been.
3. If he had been.	3. If they had been.

FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I ſhall *or* will be.	1. If we ſhall *or* will be.
2. If thou ſhall *or* will be.	2. If ye *or* you ſhall *or* will be.
3. If he ſhall *or* will be.	3. If they ſhall *or* will be.

SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I ſhall *or* will have been.	1. If we ſhall *or* will have been.
2. If thou ſhall *or* will have been.	2. If ye *or* you ſhall *or* will have been.
3. If he ſhall *or* will have been.	3. If they ſhall *or* will have been.

Infinitive Mood.

PRESENT TENSE. To be. PERFECT. To have been.

Participles.

PRESENT. Being. PERFECT. Been.
COMPOUND PERFECT. Having been.

SECT. 7. *The Auxiliary Verbs conjugated in their ſimple Form; with Obſervations on their peculiar Nature and Force.*

THE learner will perceive that the preceding auxiliary verbs, *to have*, and *to be*, could not be conjugated through all the moods and tenſes, without the help of other auxiliary verbs; namely, *may*, *can*, *will*, *ſhall*, and their variations.

That auxiliary verbs, in their ſimple ſtate, and unaſſiſted by others, are of a very limited extent, and chiefly uſeful from the aid which they afford in conjugating other verbs, will clearly appear to the ſcholar, by a diſtinct conjugation of each of them, uncombined with any other. They are exhibited for his inſpection; not to be committed to memory.

TO HAVE.

PRESENT TENSE.

Sing. 1. I have.	2. Thou haſt.	3. He hath *or* has.
Plur. 1. We have.	2. Ye *or* you have.	3. They have.

IMPERFECT TENSE.

Sing. 1. I had.	2. Thou hadſt.	3. He had.
Plur. 1. We had.	2. Ye *or* you had.	3. They had.

PARTICIPLES.

PRESENT. Having. PERFECT. Had.

TO BE.

PRESENT TENSE.

Sing. 1. I am.	2. Thou art.	3. He is.
Plur. 1. We are.	2. Ye *or* you are.	3. They are.

IMPERFECT TENSE.

Sing. 1. I was.	2. Thou waſt.	3. He was.
Plur. 1. We were.	2. Ye *or* you were.	3. They were.

PARTICIPLES.

PRESENT. Being. PERFECT. Been.

SHALL.

PRESENT TENSE.

Sing. 1. I ſhall.	2. Thou ſhalt.	3. He ſhall.
Plur. 1. We ſhall.	2. Ye *or* you ſhall.	3. They ſhall.

IMPERFECT TENSE.

Sing. 1. I ſhould.	2. Thou ſhouldſt.	3. He ſhould.
Plur. 1. We ſhould.	2. Ye *or* you ſhould.	3. They ſhould.

WILL.

PRESENT TENSE.

Sing. 1. I will.	2. Thou wilt.	3. He will.
Plur. 1. We will.	2. Ye *or* you will.	3. They will.

IMPERFECT TENSE.

Sing.	1. I would,	2. Thou wouldſt.	3. He would.
Plur.	1. We would.	2. Ye *or* you would.	3. They would.

MAY.

PRESENT TENSE.

Sing.	1. I may.	2. Thou mayſt.	3. He may.
Plur.	1. We may.	2. Ye *or* you may.	3. They may.

IMPERFECT TENSE.

Sing.	1. I might.	2. Thou mightſt.	3. He might.
Plur.	1. We might.	2. Ye *or* you might.	3. They might.

CAN.

PRESENT TENSE.

Sing.	1. I can	2. Thou canſt.	3. He can.
Plur.	1. We can.	2. Ye *or* you can.	3. They can.

IMPERFECT TENSE.

Sing.	1. I could.	2. Thou couldſt	3. He could.
Plur.	1. We could.	2. Ye *or* you could.	3. They could.

TO DO.

PRESENT TENSE.

Sing.	1. I do.	2. Thou doſt.	3. He doth *or* does
Plur.	1. We do.	2. Ye *or* you do.	3. They do.

IMPERFECT TENSE.

Sing.	1. I did.	2. Thou didſt.	3. He did.
Plur.	1. We did.	2. Ye *or* you did	3. They did.

PARTICIPLES.

PRESENT. Doing. PERFECT. Done.

The verbs *have*, *be*, *will*, and *do*, when they are unconnected with a principal verb, expreſsed or underſtood, are not auxiliaries, but principal verbs: as, "We *have* enough;" "I *am* grateful;" "He *wills* it to be ſo;" "They *do* as they pleaſe." In this view, they alſo have their auxiliaries: as, "I *ſhall have* enough;" "I *will be* grateful," &c.

The peculiar force of the ſeveral auxiliaries will appear from the following account of them.

Do and *did* mark the action itſelf, or the time of it, with greater energy and poſitiveneſs: as, "I *do* ſpeak truth;" "I *did* reſpect him;" "Here am I, for thou *didſt* call me." They are of great uſe in negative ſentences: as, I *do not* fear;" "I *did not* write." They are almoſt univerſally employed in aſking queſtions: as, "*Does* he learn?" "*Did* he not write?" They ſometimes alſo ſupply the place of another verb, and make the repetition of it, in the ſame or a ſubſequent ſentence, unneceſsary: as, "Ye attend not to your ſtudies as he *does*;" (i. e. as he attends, &c.) "I ſhall come if I can; but if I *do not*, pleaſe to excuſe me;" (i. e. if I come not.)

Let does not only expreſs permiſsion, but intreating, exhorting, commanding: as, "Let us know the truth;" "Let me die the death of the righteous;" "Let not thy heart be too much elated with ſucceſs;" "Let thy inclination ſubmit to thy duty."

May and *might* expreſs the poſsibility or liberty of doing a thing; *can* and *could*, the power: as, "It may rain;" "I may write or read;" "He might have improved more than he has;" "He can write much better than he could laſt year."

Muſt is ſometimes called in for a helper, and denotes neceſsity: as, "We muſt ſpeak the truth, whenever we do ſpeak, and we muſt not prevaricate."

Will, in the firſt perſon ſingular and plural, intimates reſolution and promiſing; in the ſecond and third perſon, only foretels: as, "I will reward the good, and will puniſh the wicked;" "We will remember benefits, and be grate-

ful;" Thou wilt, or he will repent of that folly;" "You or they will have a pleaſant walk."

Shall, on the contrary, in the firſt perſon, ſimply foretels; in the ſecond and third perſons, promiſes, commands, or threatens: as, "I ſhall go abroad;" "We ſhall dine at home;" "Thou ſhalt, or you ſhall inherit the land;" "Ye ſhall do juſtice, and love mercy;" "They ſhall account for their miſconduct." The following paſsage is not tranſlated according to the diſtinct and proper meanings of the words *ſhall* and *will:* "Surely goodneſs and mercy ſhall follow me all the days of my life; and I will dwell in the houſe of the Lord for ever;" it ought to be, "*Will* follow me," and "I *ſhall* dwell."

Theſe obſervations reſpecting the import of the verbs *will* and *ſhall*, muſt be underſtood of explicative ſentences; for when the ſentence is interrogative, juſt the reverſe, for the moſt part, takes place: thus, "I *ſhall* go; ye *will* go;" expreſs event only: but, "*will* ye go?" imports intention; and "*ſhall* I go?" refers to the will of another. But, "He *ſhall* go," and "*ſhall* he go?" both imply will; expreſsing or referring to a command.

When the verb is put in the ſubjunctive mood, the meaning of theſe auxiliaries likewiſe undergoes ſome alteration; as the learners will readily perceive by a few examples: "If he *ſhall* proceed;" "If he *will* not deſiſt;" "unleſs he *ſhall* acknowledge;" "If ye *ſhall* conſent;" "If ye *will* perſiſt."

Would, primarily denotes inclination of will; and *ſhould*, obligation: but they both vary their import, and are often uſed to expreſs ſimple event.

SECT. 8. *The Conjugation of regular Verbs.*

ACTIVE.

VERBS Active are called Regular, when they form their imperfect tenſe of the indicative mood, and

their perfect participle, by adding to the verb, *ed*, or *d* only when the verb ends in *e*; as,

PRESENT.	IMPERF.	PERF. PARTICIP.
I love.	I loved.	Loved.
I favour.	I favoured.	Favoured.

A Regular Active Verb is conjugated in the following manner:

TO LOVE.

Indicative Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I love*.	1. We love.
2. Thou loveſt.	2. Ye *or* you love.
3. He, ſhe, *or* it, loveth *or* loves.	3. They love.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. I loved.	1. We loved.
2. Thou lovedſt.	2. Ye *or* you loved.
3. He loved.	3. They loved.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. I have loved.	1. We have loved.
2. Thou haſt loved.	2. Ye *or* you have loved.
3. He hath *or* has loved.	3. They have loved.

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* In the preſent and imperfect tenſes, we uſe a different form of the verb, when we mean to expreſs energy and poſitiveneſs; as, "I *do* love; thou *doſt* love; he *does* love: I *did* love; thou *didſt* love; he *did* love."

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. I had loved.	1. We had loved
2. Thou hadſt loved.	2. Ye *or* you had loved.
3. He had loved.	3. They had loved.

FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. I ſhall *or* will love.	1. We ſhall *or* will love.
2. Thou ſhalt *or* wilt love.	2. Ye *or* you ſhall *or* will love.
3. He ſhall *or* will love.	3. They ſhall *or* will love.

SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. I ſhall *or* will have loved.	1. We ſhall *or* will have loved.
2. Thou ſhalt *or* wilt have loved.	2. Ye *or* you ſhall *or* will have loved.
3. He ſhall *or* will have loved.	3. They ſhall *or* will have loved.

Thoſe tenſes are called ſimple tenſes, which are formed of the verb itſelf, without the aſsiſtance of any other verb: as, "I love, I loved." The compound tenſes are ſuch as cannot be formed without the aſsiſtance of ſome other verb: as, "I *have* loved; I *had* loved; I *ſhall* or *will* love; I *may* love; I *may be* loved; I *may have been* loved," &c.

Imperative Mood.

SINGULAR.	PLURAL.
1. Let me love.	1. Let us love.
2. Love thou *or* do thou love.	2. Love ye *or* you, *or* do ye love.
3. Let him love.	3. Let them love.

Potential Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I may *or* can love.	1. We may *or* can love.
2. Thou mayſt *or* canſt love.	2. Ye *or* you may *or* can love.
3. He may *or* can love.	3. They may *or* can love.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. I might, could, would, *or* ſhould love.	1. We might, could, would, *or* ſhould love.
2. Thou mightſt, couldſt, wouldſt, *or* ſhouldſt love.	2. Ye *or* you might, could, would, *or* ſhould love.
3. He might, could, would, *or* ſhould love.	3. They might, could, would, *or* ſhould love.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. I may *or* can have loved.	1. We may *or* can have loved.
2. Thou mayſt *or* canſt have loved.	2. Ye *or* you may *or* can have loved.
3. He may *or* can have loved.	3. They may *or* can have loved.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. I might, could, would, *or* ſhould have loved.	1. We might, could, would, *or* ſhould have loved.
2. Thou mightſt, couldſt, wouldſt, *or* ſhouldſt have loved.	2. Ye *or* you might, could, would, *or* ſhould have loved.
3. He might, could, would, *or* ſhould have loved.	3. They might, could, would, *or* ſhould have loved.

Subjunctive Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. If I love.	1. If we love.
2. If thou love.	2. If ye *or* you love.
3. If he love.	3. If they love.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. If I loved.	1. If we loved.
2. If thou loved.	2. If ye *or* you loved.
3. If he loved.	3. If they loved.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. If I have loved.	1. If we have loved.
2. If thou have loved.	2. If ye *or* you have loved.
3. If he have loved.	3. If they have loved.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. If I had loved.	1. If we had loved.
2. If thou had loved.	2. If ye *or* you had loved.
3. If he had loved.	3. If they had loved.

FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I ſhall *or* will love.	1. If we ſhall *or* will love.
2. If thou ſhall *or* will love.	2. If ye *or* you ſhall *or* will love.
3. If he ſhall *or* will love.	3. If they ſhall *or* will love.

SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I ſhall *or* will have loved.	1. If we ſhall *or* will have loved.
2. If thou ſhall *or* will have loved.	2. If ye *or* you ſhall *or* will have loved.
3. If he ſhall *or* will have loved.	3. If they ſhall *or* will have loved.

Infinitive Mood.

PRESENT. To love. PERFECT. To have loved.

Participles.

PRESENT. Loving. PERFECT. Loved.
COMPOUND PERFECT. Having loved.

The active verb may be conjugated differently, by adding its preſent or active participle to the auxiliary verb *to be*, through all its moods and tenſes; as, inſtead of "I teach, thou teacheſt, he teaches," &c.; we may ſay, "I am teaching, thou art teaching, he is teaching," &c. And inſtead of "I taught," &c. by ſaying, "I was teaching," &c. and ſo on, through all the variations of the auxiliary. This mode of conjugation has, on particular occaſions, a peculiar propriety; and contributes to the harmony and preciſion of the language. Theſe forms of expreſsion are adapted to particular acts, not to general habits, or affections of the mind. They are very frequently applied to neuter verbs: as, "I am muſing; he is ſleeping."*

In conformity to the general practice of grammarians, we have applied what is called the conjunctive termination, to the ſecond perſon ſingular of the verb *to love*, and its auxiliaries, through all the tenſes of the ſubjunctive mood: but whether this is founded in ſtrict propriety, and conſonant tothe uſage of the beſt writers, may juſtly be doubted. Johnſon, Lowth, and Prieſtley, repreſent this ſubject variouſly. Johnſon applies this termination to the preſent and

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* As the participle, in this mode of conjugation, performs the office of a verb, through all the moods and tenſes; and as it implies the idea of time, and governs the objective caſe of pronouns in the ſame manner as verbs do, is it not manifeſt, that it is a ſpecies or form of the verb; and that it cannot properly be conſidered as a diſtinct part of ſpeech?

perfect tenſes only. Lowth appears to reſtrict it entirely to the preſent tenſe: and Prieſtley confines it to the preſent and imperfect tenſes. This difference of opinion amongſt ſuch writers, may have contributed, in part, to that diverſity of practice, ſo obſervable in the uſe of the ſubjunctive mood. *See page* 166, &c.

It may be of uſe to the ſcholar, to remark, in this place, that though only the conjunction *if* is affixed to the verb, any other conjunction proper for the ſubjunctive mood, may, with equal propriety, be occaſionally annexed. The inſtance given is ſufficient to explain the ſubject: more would be tedious, and tend to embarraſs the learner.

PASSIVE.

VERBS Paſsive are called regular, when they form their perfect participle by the addition of *d* or *ed*, to the verb: as, from the verb "To love," is formed the paſsive, "I am loved, I was loved, I ſhall be loved," &c.

A regular paſsive verb is conjugated by adding the perfect participle to the auxiliary *to be*, through all its changes of number, perſon, mood, and tenſe, in the following manner:

TO BE LOVED.

Indicative Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I am loved.	1. We are loved.
2. Thou art loved.	2. Ye *or* you are loved.
3. He is loved.	3. They are loved.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. I was loved.	1. We were loved.
2. Thou waſt loved.	2. Ye *or* you were loved.
3. He was loved.	3. They were loved.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. I have been loved.	1. We have been loved.
2. Thou haſt been loved.	2. Ye *or* you have been loved.
3. He hath *or* has been loved.	3. They have been loved.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. I had been loved.	1. We had been loved.
2. Thou hadſt been loved.	2. Ye *or* you had been loved.
3. He had been loved.	3. They had been loved.

FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. I ſhall *or* will be loved.	1. We ſhall *or* will be loved.
2. Thou ſhalt *or* wilt be loved.	2. Ye *or* you ſhall *or* will be loved.
3. He ſhall *or* will be loved.	3. They ſhall *or* will be loved.

SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. I ſhall *or* will have been loved.	1. We ſhall *or* will have been loved.
2. Thou ſhalt *or* wilt have been loved.	2. Ye *or* you ſhall *or* will have been loved.
3. He ſhall *or* will have been loved.	3. They ſhall *or* will have been loved.

Imperative Mood.

SINGULAR.	PLURAL.
1. Let me be loved.	1. Let us be loved.
2. Be thou loved, *or* do thou be loved.	2. Be ye *or* you loved, *or* do ye be loved.
3. Let him be loved.	3. Let them be loved.

Potential Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I may *or* can be loved.	1. We may *or* can be loved.
2. Thou mayſt *or* canſt be loved.	2. Ye *or* you may *or* can be loved.
3. He may *or* can be loved.	3. They may *or* can be loved.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. I might, could, would, *or* ſhould be loved.	1. We might, could, would, *or* ſhould be loved.
2. Thou mightſt, couldſt, wouldſt, *or* ſhouldſt be loved.	2. Ye *or* you might, could, would, *or* ſhould be loved.
3. He might, could, would, *or* ſhould be loved.	3. They might, could, would, *or* ſhould be loved.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. I may *or* can have been loved.	1. We may *or* can have been loved.
2. Thou mayſt *or* canſt have been loved.	2. Ye *or* you may *or* can have been loved.
3. He may *or* can have been loved.	3. They may *or* can have been loved.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. I might, could, would, *or* ſhould have been loved.	1. We might, could, would, *or* ſhould have been loved.
2. Thou mightſt, couldſt, wouldſt, *or* ſhouldſt have been loved.	2. Ye *or* you might, could, would, *or* ſhould have been loved.
3. He might, could, would, *or* ſhould have been loved.	3. They might, could, would, *or* ſhould have been loved.

Subjunctive Mood.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. If I be loved.	1. If we be loved.
2. If thou be loved.	2. If ye *or* you be loved.
3. If he be loved.	3. If they be loved.

IMPERFECT TENSE.

SINGULAR.	PLURAL.
1. If I were loved.	1. If we were loved.
2. If thou wert loved.	2. If ye *or* you were loved.
3. If he were loved.	3. If they were loved.

PERFECT TENSE.

SINGULAR.	PLURAL.
1. If I have been loved.	1. If we have been loved.
2. If thou have been loved.	2. If ye *or* you have been loved
3. If he have been loved.	3. If they have been loved.

PLUPERFECT TENSE.

SINGULAR.	PLURAL.
1. If I had been loved.	1. If we had been loved.
2. If thou had been loved.	2. If ye *or* you had been loved
3. If he had been loved.	3. If they had been loved.

FIRST FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I ſhall *or* will be loved.	1. If we ſhall *or* will be loved.
2. If thou ſhall *or* will be loved.	2. If ye *or* you ſhall *or* will be loved.
3. If he ſhall *or* will be loved.	3. If they ſhall *or* will be loved.

SECOND FUTURE TENSE.

SINGULAR.	PLURAL.
1. If I ſhall *or* will have been loved.	1. If we ſhall *or* will have been loved.
2. If thou ſhall *or* will have been loved.	2. If ye *or* you ſhall *or* will have been loved.
3. If he ſhall *or* will have been loved.	3. If they ſhall *or* will have been loved.

Infinitive Mood.

PRESENT TENSE.	PERFECT.
To be loved.	To have been loved.

Participles.

PRESENT.	Being loved.
PERFECT OR PASSIVE.	Loved.
COMPOUND PERFECT.	Having been loved.

When an auxiliary is joined to the participle of the principal verb, the auxiliary goes through all the variations of perſon and number, and the participle itſelf continues invariably the ſame. When there are two or more auxiliaries joined to the participle, the firſt of them only is varied according to perſon and number. The auxiliary *muſt* admits of no variation.

The neuter verb is conjugated like the active; but as it partakes ſomewhat of the nature of the paſsive, it admits, in many inſtances, of the paſsive form, retaining ſtill the neuter ſignification; as, "I am arrived;" "I was gone;" "I am grown." The auxiliary verb *am, was,* in this caſe, preciſely defines the time of the action or event, but does not change the nature of it; the paſsive form ſtill expreſsing, not properly a paſsion, but only a ſtate or condition of being.

SECT. 9. *Obſervations on Paſsive Verbs.*

SOME writers on grammar aſsert, that there are no Paſsive Verbs in the Engliſh language, becauſe we have no verbs of this kind with a peculiar termination, all of them being formed by the different tenſes of the auxiliary *to be,* joined to the perfect participle of the verb. This is, however, to miſtake the true nature of the Engliſh verb; and to regulate it, not on the principles of our own tongue, but on thoſe of foreign languages. The conjugation, or if we muſt ſpeak otherwiſe, the variation of the Engliſh verb, to anſwer all the purpoſes of verbs, is accompliſhed by the

means of auxiliaries; and if we have no paſsive verbs, becauſe we cannot exhibit them without having recourſe to helping verbs, it may with equal truth be ſaid that we have no *perfect*, *pluperfect*, or *future tenſe*, in the indicative or ſubjunctive mood; ſince theſe, as well as ſome other parts of the verb active, are formed by auxiliaries.

Even the Greek and Latin paſsive verbs require an auxiliary to conjugate ſome of their tenſes; namely, the former, in the preterit of the optative and ſubjunctive moods; and the latter, in the perfect and pluperfect of the indicative, with the addition of the future, in the ſubjunctive. This proves that the idea of conjugation is not excluſsively applied to the circumſtance of varying the form of the original verb. The difference is, that what theſe languages require to be done, in a few inſtances, the peculiar genius of our own, obliges us to do, in active verbs, principally, and in paſsive ones, univerſally. In ſhort, the variation of the verb, in the former, is generally accompliſhed by prefixes, or terminations, added to the verb itſelf; that of the latter, by the addition of auxiliaries.

The Engliſh tongue is, in many reſpects, materially different from the learned languages: and it is neceſsary to regard theſe peculiarities, when we are forming a ſyſtem of Engliſh Grammar. It is therefore very poſsible to be miſtaken ourſelves, and to miſlead and perplex others, by an undiſtinguiſhing attachment to the principles and arrangements of the Greek and Latin Grammarians. Much of the confuſion and perplexity, which we meet with in the writings of ſome Engliſh grammarians, on the ſubject of verbs, moods, and conjugations, has ariſen from the miſapplication of names. We are apt to think, that the old names muſt preciſely ſtand for the things which they anciently ſignified. But if we rectify this miſtake, and adjuſt the names to the peculiar nature of the things in our own language, (which we may properly do,) we ſhall be clear and conſiſtent in our own ideas; and, conſequently, better able to repreſent them intelligibly to thoſe whom we wiſh to inform.

The obſervations which we have made under this head, and on the ſubject of the moods in another place, will not apply to the declenſion and caſes of nouns, ſo as to require us to adopt names and diviſions ſimilar to thoſe of the Greek and Latin languages: for we ſhould then have more caſes than there are prepoſitions in connexion with the article and noun: and after all, it would be a uſeleſs, as well as an unweildy apparatus; ſince every Engliſh prepoſition points to and governs but one caſe, namely the objective; which is alſo true with reſpect to our governing verbs and participles. But the conjugation of an Engliſh verb in form, through all its moods and tenſes, by means of auxiliaries, ſo far from being uſeleſs or intricate, is a beautiful and regular diſplay of it, and indiſpenſably neceſsary to the language.

The importance of giving the ingenious ſtudent clear and juſt ideas of the nature of *our* verbs, moods, and tenſes, will apologiſe for the extent of the Author's remarks on theſe ſubjects, both here and at page 56, and for his ſolicitude to ſimplify and explain them.

SECT. 10. *Of Irregular Verbs.*

IRREGULAR Verbs are thoſe which do not form their imperfect tenſe, and their perfect participle, by the addition of *ed* to the verb: as,

PRESENT.	IMPERFECT.	PERFECT PART.
I begin,	I began,	begun.
I know,	I knew,	known.

IRREGULAR VERBS ARE OF VARIOUS SORTS.

1. Such as have the preſent and imperfect tenſes, and perfect participle, the ſame: as,

PRESENT.	IMPERECT.	PERPECT PART.
Coſt,	coſt,	coſt.
Put,	put,	put.

2. Such as have the imperfect tenſe, and perfect participle, the ſame: as,

PRESENT.	IMPERFECT.	PERFECT PART.
Abide,	abode,	abode.
Sell,	ſold,	ſold.

3. Such as have the imperfect tenſe, and perfect participle different: as,

PRESENT.	IMPERFECT.	PERFECT PART.
Ariſe,	aroſe,	ariſen.
Blow,	blew,	blown.

Many verbs become irregular by contraction: as, "feed, fed; leave, left:" others by the termination *en:* as, "fall, fell, fallen:" others by the termination *ght:* as, "buy, bought; teach, taught," &c.

The following is a pretty accurate liſt of the irregular verbs.

PRESENT.	IMPERFECT.	PERFECT PART.
Abide,	abode,	abode.
Am,	was,	been.
Ariſe,	aroſe,	ariſen.
Awake,	awoke, R.	awaked.
Bear, *to bring forth*,	bare,	born.
Bear, *to carry*,	bore,	borne.
Beat,	beat,	beat *or* beaten.
Begin,	began,	begun.
Bend,	bent, R.	bent, R.
Bereave,	bereft, R.	bereft, R.
Beſeech,	beſought,	beſought.
Bid,	bade, bad, bid,	bidden, bid.
Bind,	bound,	bound.
Bite,	bit,	bitten, bit.
Bleed,	bled,	bled.
Blow,	blew,	blown.
Break,	broke,	broken.
Breed,	bred,	bred.

PRESENT.	IMPERFECT.	PERFECT PART.
Bring,	brought,	brought.
Build,	built, R.	built.
Burſt,	burſt,	burſt.
Buy,	bought,	bought.
Caſt,	caſt,	caſt.
Catch,	caught, R.	caught, R.
Chide,	chid,	chidden, chid.
Chooſe,	choſe,	choſen.
Cleave, *to adhere, to ſtick,*	clave, R.	cleaved.
Cleave, *to ſplit,*	clove *or* cleft,	cleft, cloven.
Cling,	clung,	clung.
Clothe,	clothed,	clad, R.
Come,	came,	come.
Coſt,	coſt,	coſt.
Crow,	crew, R.	crowed.
Creep,	crept, R.	crept, R.
Cut,	cut,	cut.
Dare, *to venture,*	durſt,	dared.
Deal,	dealt, R.	dealt, R.
Dig,	dug, R.	dug, R.
Do,	did,	done.
Draw,	drew,	drawn.
Drive,	drove,	driven.
Drink,	drank,	drunk.
Dwell,	dwelt, R.	dwelt, R.
Eat,	ate, eat,	eaten.
Fall,	fell,	fallen.
Feed,	fed,	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Flee,	fled,	fled.
Fling,	flung,	flung.
Fly,	flew,	flown.
Forſake,	forſook,	forſaken.
Freeze	froze,	frozen.

PRESENT.	IMPERFECT.	PERFECT PART.
Get,	got,	got.
Gild,	gilt, R.	gilt, R.
Gird,	girt, R.	girt, R.
Give,	gave,	given.
Go,	went,	gone.
Grave,	graved,	graven.
Grind,	ground,	ground.
Grow,	grew,	grown.
Have,	had,	had.
Hang,	hung,	hung *or* hanged.
Hear,	heard,	heard.
Hew,	hewed,	hewn, R.
Hide,	hid,	hidden, hid.
Hit,	hit,	hit.
Hold,	held,	held.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Knit,	knit, R.	knit *or* knitted.
Know,	knew,	known.
Lade,	laded,	laden.
Lay,	laid,	laid.
Lead,	led,	led.
Leave,	left,	left.
Lend,	lent,	lent.
Let,	let,	let.
Lie, *to lie down*,	lay,	lain.
Load,	loaded,	laden, R.
Loſe,	loſt,	loſt.
Make,	made,	made.
Meet,	met,	met.
Mow,	mowed,	mown.
Pay,	paid,	paid.
Put,	put,	put.
Read,	read,	read.
Rend,	rent,	rent.
Rid,	rid,	rid.

PRESENT.	IMPERFECT.	PERFECT PART.
Ride,	rode,	rid.
Ring,	rang, rung,	rung.
Riſe,	roſe,	riſen.
Rive,	rived,	riven.
Run,	ran,	run.
Saw,	ſawed,	ſawn, R.
Say,	ſaid,	ſaid.
See,	ſaw,	ſeen.
Seek,	ſought,	ſought.
Seeth,	ſeethed,	ſodden.
Sell,	ſold,	ſold.
Send,	ſent,	ſent.
Set,	ſet,	ſet.
Shake,	ſhook,	ſhaken.
Shape,	ſhaped,	ſhapen, R.
Shave,	ſhaved,	ſhaven.
Shear,	ſheared,	ſhorn.
Shed,	ſhed,	ſhed.
Shine,	ſhone, R.	ſhone, R.
Show,	ſhowed,	ſhown.
Shoe,	ſhod,	ſhod.
Shoot,	ſhot,	ſhot.
Shrink,	ſhrunk,	ſhrunk.
Shred,	ſhred,	ſhred.
Shut,	ſhut,	ſhut.
Sing,	ſung,	ſung.
Sink,	ſunk,	ſunk.
Sit,	ſat,	ſat.
Slay,	ſlew,	ſlain.
Sleep,	ſlept,	ſlept.
Slide,	ſlid,	ſlidden.
Sling,	ſlung	ſlung.
Slink,	ſlunk,	ſlunk.
Slit,	ſlit, R.	ſlit *or* ſlitted.
Smite,	ſmote,	ſmitten.
Sow,	ſowed,	ſown, R.

PRESENT.	IMPERFECT.	PERFECT PART.
Speak,	ſpoke,	ſpoken.
Speed,	ſped	ſped.
Spend,	ſpent,	ſpent.
Spill,	ſpilt, R.	ſpilt, R.
Spin,	ſpun,	ſpun.
Spit,	ſpat,	ſpitten, ſpit.
Split,	ſplit,	ſplit.
Spread,	ſpread,	ſpread.
Spring,	ſprang, ſprung,	ſprung.
Stand,	ſtood,	ſtood.
Steal,	ſtole,	ſtolen.
Stick,	ſtuck,	ſtuck.
Sting,	ſtung,	ſtung.
Stink,	ſtunk,	ſtunk.
Stride,	ſtrode *or* ſtrid,	ſtridden.
Strike,	ſtruck,	ſtruck *or* ſtricken.
String,	ſtrung,	ſtrung.
Strive,	ſtrove,	ſtriven.
Strow *or* ſtrew,	ſtrowed *or* ſtrewed,	ſtrown, ſtrowed, ſtrewed.
Swear,	ſwore,	ſworn.
Sweat,	ſweat,	ſweat.
Swell,	ſwelled,	ſwollen, R.
Swim, *to float*,	ſwam, ſwum,	ſwum.
Swing,	ſwung,	ſwung.
Take,	took,	taken.
Teach,	taught,	taught.
Tear,	tore,	torn.
Tell,	told,	told.
Think,	thought,	thought.
Thrive,	throve, R.	thriven.
Throw, *to fling*,	threw,	thrown.
Thruſt,	thruſt,	thruſt.
Tread,	trod,	trodden.
Wax,	waxed,	waxen, R.
Wear,	wore,	worn.

PRESENT.	IMPERFECT.	PERFECT PART.
Weave,	wove,	woven.
Weep,	wept,	wept.
Win,	won,	won.
Wind,	wound,	wound.
Work,	wrought, R.	wrought *or* worked.
Wring,	wrung, R.	wrung *or* wringed.
Write,	wrote,	written.

In the preceding liſt, ſome of the verbs will be found to be conjugated regularly, as well as irregularly; and thoſe which admit of the regular form are marked with an R. There is a preference to be given to ſome of theſe, which cuſtom and judgment muſt determine. The Compiler has not inſerted ſuch as are irregular only in familiar writing or diſcourſe, and which are improperly terminated by *t* inſtead of *ed:* as, learnt, ſpelt, ſpilt, &c. Theſe ſhould be avoided in every ſort of compoſition; and even in pronunciation. It is, however, proper to obſerve, that ſome contractions of *ed* into *t*, are unexceptionable; and others, the only eſtabliſhed forms of expreſsion: as, crept, dwelt, gilt, &c.; and loſt, felt, ſlept, &c. Theſe allowable and neceſsary contractions muſt therefore be carefully diſtinguiſhed by the learner, from thoſe that are exceptionable. The words which are obſolete have alſo been omitted, that the learner might not be induced to miſtake them for words in preſent uſe. Such are, wreathen, drunken, holpen, molten, &c.; and ſwang, wrang, ſlank, ſtrawed, gat, brake, tare, ware, &c.

SECT. 11. *Of Defective Verbs; and of the different Ways in which Verbs are conjugated.*

DEFECTIVE VERBS are thoſe which are uſed only in ſome of their moods and tenſes.

The principal of them are theſe:

PRESENT.	IMPERFECT.	PERFECT PART.
Can,	could,	——
May,	might,	——

PRESENT.	IMPERFECT.	PERFECT PART.
Shall,	ſhould,	——
Will,	would,	——
Muſt,	muſt,	——
Ought	ought,	——
——	quoth,	——

That the verbs *muſt* and *ought* have both a preſent and paſt ſignification, appears from the following ſentences: "I muſt own that I am to blame;" "He muſt have been miſtaken:" "Speaking things which they ought not;" "Theſe ought ye to have done."

In moſt languages there are ſome verbs which are defective with reſpect to perſons. Theſe are denominated *impersonal* verbs. They are uſed only in the third perſon, becauſe they refer to a ſubject peculiarly appropriated to that perſon: as, "It rains, it ſnows, it hails, it lightens, it thunders." But as the word *impersonal* implies a total abſence of perſons, it is improperly applied to thoſe verbs which have a perſon: and hence it is manifeſt, that there is no ſuch thing in Engliſh, nor indeed in any language, as a ſort of verbs really impersonal.

The whole number of verbs in the Engliſh language, regular and irregular, ſimple and compounded, taken together, is about 4300. The number of irregular verbs, the defective included, is about 177.

Some Grammarians have thought that the Engliſh verbs, as well as thoſe of the Greek, Latin, French, and other languages, might be claſsed into ſeveral conjugations; and that the three different terminations of the participle might be the diſtinguiſhing characteriſticks. They have accordingly propoſed three conjugations; namely, the firſt to conſiſt of verbs, the participles of which end in *ed*, or its contraction *t*; the ſecond, of thoſe ending in *ght*; and the third, of thoſe in *en*. But as the verbs of the firſt conjugation, would ſo greatly exceed in number thoſe of both the others, as may be ſeen by the preceding account of them; and as thoſe of the third conjugation are ſo various in their

form, and incapable of being reduced to one plain rule; it ſeems better in practice, as Dr. Lowth juſtly obſerves, to conſider the firſt in *ed* as the only regular form, and the other as deviations from it; after the example of the Saxon and German Grammarians.

Before we cloſe the account of the verbs, it may afford inſtruction to the learners, to be informed, more particularly than they have been, that different nations have made uſe of different contrivances for marking the tenſes and moods of their verbs. The Greeks and Latins diſtinguiſh them, as well as the caſes of their nouns, adjectives, and participles, by varying the termination, or otherwiſe changing the form, of the word; retaining, however, thoſe radical letters, which prove the inflection to be of the ſame kindred with its root. The modern tongues, particularly the Engliſh, abound in auxiliary words, which vary the meaning of the noun, or the verb, without requiring any conſiderable varieties of inflection. Thus, *I do love, I did love, I have loved, I had loved, I ſhall love*, have the ſame import with *amo, amabam, amavi, amaveram, amabo.* It is obvious, that a language, like the Greek and Latin, which can thus comprehend in one word the meaning of two or three, muſt have ſome advantages over thoſe which cannot. Perhaps indeed it may not be more perſpicuous; but, in the arrangement of words, and conſequently in harmony and energy, as well as in conciſeneſs, it may be much more elegant.

CHAPTER VII.

Of ADVERBS.

AN Adverb is a part of ſpeech joined to a verb, an adjective, and ſometimes to another adverb, to expreſs ſome quality or circumſtance reſpecting it: as, "He reads *well;*" "A *truly* good man;" "He writes *very correctly.*"

Some adverbs are compared, viz. "Soon, ſooner, ſooneſt;" "often, oftener, ofteneſt." And thoſe ending in *ly*, are compared by *more* and *moſt*: as, "Wiſely, more wiſely, moſt wiſely."

Adverbs ſeem originally to have been contrived to expreſs compendiouſly in one word, what muſt otherwiſe have required two or more: as, "He acted wiſely," for he acted with wiſdom; "prudently," for, with prudence; "He did it here," for, he did it in this place; "exceedingly," for, to a great degree; "often and ſeldom," for many, and for few times; "very," for, in an eminent degree, &c.

There are many words in the Engliſh language that are ſometimes uſed as adjectives, and ſometimes as adverbs: as, "More men than women were there;" or, "I am more diligent than he." In the former ſentence *more* is evidently an adjective, and in the latter, an adverb. There are others that are ſometimes uſed as ſubſtantives, and ſometimes as adverbs: as, "To-day's leſson is longer than yeſterday's;" here *to-day* and *yeſterday* are ſubſtantives, becauſe they are words that make ſenſe of themſelves, and admit beſides of a genitive caſe; but in the phraſe, "He came home yeſterday, and ſets out again to-day," they are adverbs of time: becauſe they anſwer to the queſtion *when*. The adverb *much* is uſed as all three: as, "Where much is given, much is required;" "Much money has been expended;" "It is much better to go than to ſtay." In the firſt of theſe ſentences, *much* is a ſubſtantive; in the ſecond, it is an adjective; and in the third, an adverb. In ſhort, nothing but the ſenſe can determine what they are.

Adverbs, though very numerous, may be reduced to certain claſſes, the chief of which are thoſe of Number, Order, Place, Time, Quantity, Manner or Quality, Doubt, Affirmation, Negation, Interrogation, and Compariſon.

1. Of *number:* as, "Once, twice, thrice," &c.

2. Of *order:* as, "Firſt, ſecondly, thirdly, fourthly, fifthly, laſtly, finally," &c.

3. Of *place:* as, "Here, there, where, elſewhere, anywhere, everywhere, ſomewhere, nowhere, herein, whither, hither, thither, upward, downward, forward, backward, whence, hence, thence, whitherſoever," &c.

4. Of *time preſent:* as, "Now, to-day," &c.

Of *time paſt:* as, "Already, before, lately, yeſterday, heretofore, hitherto, long ſince, long ago," &c.

Of *time to come:* as, "To-morrow, not yet, hereafter, henceforth, henceforward, by and by, inſtantly, preſently, immediately, ſtraightways," &c.

Of *time indefinite:* as, "Oft, often, oft-times, oftentimes, ſometimes, ſoon, ſeldom, daily, weekly, monthly, yearly, always, when, then, ever, never, again," &c.

5. Of *quantity:* as, "Much, little, ſufficiently, how much, how great, enough, abundantly," &c.

6. Of *manner* or *quality:* as, "Wiſely, fooliſhly, juſtly, unjuſtly, quickly, ſlowly," &c. Adverbs of quality are the moſt numerous kind; and they are generally formed by adding the termination *ly* to an adjective or participle, or changing *le* into *ly:* as, Bad, badly; cheerful, cheerfully; able, ably; admirable, admirably."

7. Of *doubt:* as, "Perhaps, peradventure, poſsibly, perchance."

8. Of *affirmation:* as, "verily, truly, undoubtedly, doubtleſs, certainly, yea, yes, ſurely, indeed, really," &c.

9. Of *negation:* as, "Nay, no, not, by no means, not at all, in no wiſe," &c.

10. Of *interrogation:* as, "How, why, wherefore, whether," &c.

11. Of *compariſon:* as, "More, moſt, better, beſt, worſe, worſt, leſs, leaſt, very, almoſt, little, alike," &c.

Beſides the adverbs already mentioned, there are many which are formed by a combination of ſeveral of the prepoſitions with the adverbs of place *here, there,* and *where:* as, "Hereof, thereof, whereof; hereto, thereto, whereto; hereby, thereby, whereby; herewith, therewith, wherewith; herein, therein, wherein; therefore, (i. e. there-for,)

wherefore, (i. e. where-for,) hereupon or hereon, thereupon, or thereon, whereupon or whereon," &c. Except *therefore*, theſe are ſeldom uſed.

In ſome inſtances the prepoſition ſuffers no change, but becomes an adverb by nothing more than its application: as when we ſay, "he rides *about*;" "he was *near* falling;" "but do not *after* lay the blame on me."

There are alſo ſome adverbs, which are compoſed of nouns and the article *a*: as, "Aſide, athirſt, afoot, ahead, aſleep, aboard, aſhore, abed, aground, afloat," &c.

The words *when* and *where*, and all others of the ſame nature, ſuch as, *whence*, *whither*, *whenever*, *wherever*, &c. may be properly called *adverbial conjunctions*, becauſe they participate the nature both of adverbs and conjunctions: of conjunctions, as they conjoin ſentences; of adverbs, as they denote the attributes either of *time*, or of *place*.

It may be particularly obſerved with reſpect to the word *therefore*, that it is an adverb, when, without joining ſentences, it only gives the ſenſe of, *for that reaſon*. When it gives that ſenſe, and alſo connects, it is a conjunction: as, "He is good, *therefore* he is happy." The ſame obſervation may be extended to the words *conſequently*, *accordingly*, and the like. When theſe are ſubjoined to *and*, or joined to *if*, *ſince*, &c. they are adverbs, the connexion being made without their help: when they appear ſingle, and unſupported by any other connective, they may be called conjunctions.

The inquiſitive ſcholar may naturally aſk, what neceſsity there is for *adverbs of time*, when verbs are provided with *tenſes*, to ſhow that circumſtance. The anſwer is, though tenſes may be ſufficient to denote the greater diſtinctions of time, yet, to denote them all by tenſes would be a perplexity without end. What a variety of forms muſt be given to the verb, to denote *yeſterday*, *to-day*, *to-morrow*, *formerly*, *lately*, *juſt now*, *now*, *immediately*, *preſently*, *ſoon*, *hereafter*, &c. It was this conſideration that made the adverbs of time neceſsary, over and above the tenſes.

CHAPTER VIII.

Of PREPOSITIONS.

PREPOSITIONS ſerve to connect words with one another, and to ſhow the relation between them. They are, for the moſt part, ſet before nouns and pronouns: as, "He went *from* London *to* York;" "She is *above* diſguiſe;" "They are ſupported *by* induſtry."

Prepoſitions are ſeparable or inſeparable."

The ſeparable prepoſitions are thoſe which may be uſed ſeparately from other words: as, "above, about, over, under, at, after, with," &c.

Some of theſe are ſometimes conjoined with other words: as, "Overtake, undertake, afterward."

The inſeparable prepoſitions are uſed only in the compoſition of words: ſuch as, *be*, *fore*, *miſ*, &c.; "Betimes, foretel, miſconduct.

The prepoſitions which are prefixed to words, generally impart ſomething of their own meaning to the word, with which they are compounded; as will readily be perceived in the following words: overvalue, undergo, undervalue. Some Engliſh prepoſitions change the meaning of verbs, by being put after them. Thus, to *caſt*, is to throw; but to *caſt up*, is to compute: to *give*, is to beſtow; but to *give over*, is to ceaſe or abandon.

One great uſe of prepoſitions, in Engliſh, is, to expreſs thoſe relations, which, in ſome languages, are chiefly marked by caſes, or the different endings of nouns. See page 36. The neceſsity and uſe of them will appear from the following examples. If we ſay, "he writes a pen," "they ran the river," "the tower fell the Greeks," "Lambeth is Weſtminſter-abbey," there is obſervable, in each of theſe expreſsions, either a total want of connexion, or ſuch

a connexion as produces falſehood or nonſenſe: and it is evident, that, before they can be turned into ſenſe, the vacancy muſt be filled up by ſome connecting word: as thus, "he writes *with* a pen," "they ran *towards* the river," "the tower fell *upon* the Greeks," "Lambeth is *over againſt* Weſtminſter-abbey." We ſee by theſe inſtances, how prepoſitions may be neceſsary to connect thoſe words, which in their ſignification are not naturally connected.

Prepoſitions, in their original and literal acceptation, ſeem all to have denoted relations of place; but they are now uſed *figuratively* to expreſs other relations. For example, as they who are *above* have in ſeveral reſpects the advantage of ſuch as are *below*, prepoſitions expreſsing high and low place are uſed for ſuperiority and inferiority in general: as, "he is *above* diſguiſe;" "we ſerve *under* a good maſter;" "he rules *over* a willing people;" "we ſhould do nothing *beneath* our character."

The importance of the prepoſitions will be further perceived by the explanation of a few of them.

Of denotes poſſeſsion or belonging, an effect or conſequence, and other relations connected with theſe: as, "The houſe *of* my friend;" that is, "the houſe belonging to my friend;" "He died *of* a fever;" that is, "in conſequence of a fever."

To, or *unto*, is oppoſed to *from*; as, "He rode from Saliſbury *to* Wincheſter."

For indicates the cauſe or motive of any action or circumſtance, &c.; as, "He loves her *for* (that is, on account of) her amiable qualities."

By is generally uſed with reference to the cauſe, agent, means, &c.: as, "He was killed *by* a fall;" that is, "a fall was the cauſe of his being killed;" "This houſe was built *by* him;" that is, "he was the builder of it."

With denotes the act of accompanying, uniting, &c.: as, "We will go *with* you;" "They are on good terms *with* each other."——*With* alſo alludes to the inſtrument or means; as, "He was cut *with* a knife."

In relates to time, place, the ſtate or manner of being or acting, &c.: as, "He was born *in* (that is, during) the year 1720;" "He dwells *in* the city;" "She lives *in* affluence."

Into is uſed after verbs that imply motion of any kind: as, "He retired *into* the country;" "Copper is converted *into* braſs."

Within relates to ſomething comprehended in any place or time: as, "They are *within* the houſe;" "He began and finiſhed his work *within* the limited period."

The ſignification of *without* is oppoſite to that of *within*: as, "She ſtands *without* the gate:" But it is more frequently oppoſed to *with;* as, "You may go *without* me."

The import and force of the remaining prepoſitions will be readily underſtood, without a particular detail of them. We ſhall therefore conclude this head with obſerving, that there is a peculiar propriety in diſtinguiſhing the uſe of the prepoſitions *by* and *with;* which is obſervable in ſentences like the following: "He walks *with* a ſtaff, *by* moonlight;" "He was taken *by* ſtratagem, and killed *with* a ſword." Put the one prepoſition for the other, and ſay, "he walks *by* a ſtaff *with* moonlight;" "he was taken *with* ſtratagem, and killed *by* a ſword;" and it will appear, that they differ in ſignification more than one, at firſt view, would be apt to imagine.

The following is a liſt of the principal prepoſitions:

of	for	into	within	down
to	by	at	without	on *or* upon
from	in	with	up	off
over	below	before	beyond	againſt
through	beneath	after	about	among
above	under	behind	near	between

Some of the prepoſitions have the appearance and effect of conjunctions: as, "*After* their priſons were thrown open," &c. "*Before* I die;" "They made haſte to be prepared *againſt* their friends arrived:" But if the noun *time*, which is underſtood, be added, they will loſe their

conjunctive form; as, "After [the time when] their priſons," &c.

The prepoſitions *after, before, above, beneath,* and ſeveral others, ſometimes appear to be adverbs, and may be ſo conſidered: as, "They had their reward ſoon *after*;" "He died not long *before*;" "He dwells *above*:" But if the nouns *time* and *place* be added, they will loſe their adverbial form; as, "He died not long *before that time*," &c.

CHAPTER IX.

Of CONJUNCTIONS.

A CONJUNCTION is a part of ſpeech that is chiefly uſed to connect ſentences; ſo as, out of two, to make one ſentence. It ſometimes connects only words.

Conjunctions are principally divided into two ſorts, the COPULATIVE and DISJUNCTIVE.

The Conjunction Copulative ſerves to connect or to continue a ſentence, by expreſsing an addition, a ſuppoſition, a cauſe, &c.: as, "He *and* his brother reſide in London;" "I will go *if* he will accompany me;" "You are happy, *becauſe* you are good."

The Conjunction Disjunctive ſerves, not only to connect and continue the ſentence, but alſo to expreſs oppoſition of meaning in different degrees: as, "*Though* he was frequently reproved, *yet* he did not reform;" "They came with her, *but* went away without her."

Relative pronouns, as well as conjunctions, ſerve to connect ſentences: as, "Bleſſed is the man *who* feareth the Lord, *and* keepeth his commandments."

A relative pronoun implies the force both of a pronoun and a connective. Nay, the union by relatives is rather

cloſer, than that by mere conjunctions. The latter may join two or more ſentences in one; but, by the former, ſeveral ſentences may incorporate in one and the ſame *clauſe* of a ſentence. Thus, "thou ſeeſt a man, *and* he is called Peter," is a ſentence conſiſting of two diſtinct clauſes, united by the copulative *and*: but, "the man *whom* thou ſeeſt is called Peter," is a ſentence of one clauſe, and not leſs comprehenſive than the other.

Conjunctions very often unite ſentences, when they appear to unite only words; as in the following inſtances: "Duty *and* intereſt forbid vicious indulgences; "Wiſdom *or* folly governs us." Each of theſe forms of expreſsion contains two ſentences, namely; "Duty forbids vicious indulgences; intereſt forbids vicious indulgences;" "Wiſdom governs us, or folly governs us."

Though the conjunction is commonly uſed to connect ſentences together, yet, on ſome occaſions, it merely connects words, not ſentences: as, "The king *and* queen are an amiable pair;" where the affirmation cannot refer to each, it being abſurd to ſay, that the *king* or the *queen only* is an amiable pair. So in the inſtances, "two *and* two are four;" "the fifth *and* ſixth volumes will complete the ſet of books." Prepoſitions alſo, as before obſerved, connect words; but they do it to ſhow the relation which the connected words have to each other: conjunctions, when they unite words only, are deſigned to ſhow the relations, which thoſe words, ſo united, have to other parts of the ſentence.

Grammarians have variouſly divided and ſubdivided the conjunctions. The following diſtribution of them, taken from Harris's Hermes, is preſented to the reader, as one of the moſt judicious and comprehenſive. It will convey an idea of the various uſes to which the conjunction may be applied.

Conjunctions are of two kinds; the *Conjunctive*, which join ſentences, and alſo connect their meanings; and the *Diſjunctive*, which, while they connect ſentences, diſjoin their meanings, or ſet them as it were in oppoſition.

Theſe two kinds of conjunctions are ſubdivided in manner following:

1. The Conjunctions that unite both ſentences and their meanings, are either *copulative* or *continuative*. The copulative may join all ſentences, however incongruous in ſignification: as, "Alexander was a conqueror, *and* the loadſtone is uſeful." The continuative join thoſe ſentences only, which have a natural connexion; as, "Alexander was a conqueror, *becauſe* he was valiant."

Continuatives are of two ſorts, *ſuppoſitive* and *poſitive*. The former denote connexion, but not actual exiſtence; as, "Ye will be happy, *if* ye be good." The latter imply connexion, and actual exiſtence too; as, "Ye are happy, *becauſe* ye are good."

Again, poſitive continuatives are either *cauſal* or *collective*: thoſe ſubjoin cauſes to effects; as, "He is unhappy, *becauſe* he is wicked:" theſe ſubjoin effects to cauſes; as, "He is wicked, *therefore* unhappy."

2. Disjunctive conjunctions, which unite ſentences, while they disjoin their meaning, are either *ſimple*, which merely disjoin: as, "It is *either* John *or* James;" or *adverſative*, which both disjoin, and mark an oppoſition; as, "It is not John, *but* it is James."

Adverſative disjunctives are divided into *abſolute* and *comparative*: abſolute, as, when I ſay, "Socrates was wiſe, *but* Alexander was not:" comparative, as in this example, "Socrates was wiſer *than* Alexander."

Adverſative disjunctives are further divided into *adequate* and *inadequate*: adequate, as when it is ſaid, "He will come *unleſs* he be ſick;" that is, his ſickneſs only will be an adequate cauſe to prevent his coming: inadequate, as if it were ſaid, "He will come *although* he be ſick;" that is, his ſickneſs will not be a ſufficient or adequate cauſe to prevent his coming.

The following is a liſt of the principal conjunctions.

although	for	ſo
and	if	that

as	leſt	than
becauſe	neither	though
both	notwithſtanding	unleſs
but	nor	yet
either	or	

As there are many conjunctions and connective phraſes appropriated to the coupling of ſentences, that are never employed in joining the members of a ſentence; ſo there are ſeveral conjunctions appropriated to the latter uſe, which are never employed in the former; and ſome that are equally adapted to both thoſe purpoſes: as, *again, further, beſides*, &c. of the firſt kind; *than, leſt, unleſs, that, ſo that*, &c. of the ſecond; and *but, and, for, therefore*, &c. of the laſt.

Before the concluſion of this article, we may remark, that conjunctions and prepoſitions are words eſſential to diſcourſe, and more ſo than the greater part of adverbs. They form a claſs of words, without which there could be no language; and ſerve to expreſs the relations which things bear to one another, their mutual influence, dependencies, and coherence; thereby joining words together into intelligible and ſignificant propoſitions.

CHAPTER X.

Of INTERJECTIONS.

INTERJECTIONS are words thrown in between the parts of a ſentence, to expreſs the paſsions or emotions of the ſpeaker; as, "Oh! I have alienated my friend;" "Alas! I fear for life;" "O virtue! how amiable art thou!"

The Engliſh Interjections, as well as thoſe of other languages, are compriſed within a very ſmall compaſs. They are of different ſorts, according to the different paſsions which they ſerve to expreſs. Thoſe which intimate grief,

are, *alas! O! oh! ah!* Such as are expreſsive of contempt, are, *piſh! tuſh!* Of wonder, *heigh! really! ſtrange!* Of calling, *hem! ho! ſoho!* Of averſion or diſguſt, *foh! fie! away!* Of a call of the attention, *lo! behold! hark!* Of requeſting ſilence, *huſh! hiſt!* Of ſalutation, *welcome! hail! all hail!* Beſides theſe, ſeveral others, frequent in the mouths of the multitude, might be enumerated; but, in a grammar of a cultivated tongue, it is unneceſsary to expatiate on ſuch expreſsions of paſsion, as are ſcarcely worthy of being ranked among the branches of artificial language.

CHAPTER XI.

Of DERIVATION.

SECT. I. *Of the various ways in which words are derived from one another.*

HAVING treated of the different ſorts of words, and their various modifications, which is the firſt part of Etymology, it is now proper to explain the methods by which one word is derived from another.

Words are derived from one another in various ways, *viz.*

1. Subſtantives are derived from verbs.
2. Verbs are derived from ſubſtantives, adjectives, and ſometimes from adverbs.
3. Adjectives are derived from ſubſtantives.
4. Subſtantives are derived from adjectives.
5. Adverbs are derived from adjectives.

1. Subſtantives are derived from verbs: as, from "to love," comes "lover;" from "to viſit, viſiter;" from "to ſurvive, ſurviver," &c.

In the following inſtances, and in many others, it is difficult to determine whether the verb was deduced from the noun, or the noun from the verb, *viz.* "Love, to love; hate, to hate; fear, to fear; face, to face; walk, to walk; ride, to ride; act, to act," &c.

2. Verbs are derived from ſubſtantives, adjectives, and ſometimes from adverbs: as, from the ſubſtantive *ſalt*, comes "to ſalt;" from the adjective *warm*, "to warm;" and from the adverb *forward*, "to forward." Sometimes they are formed by lengthening the vowel, or ſoftening the conſonant; as, from "graſs, to graze:" ſometimes by adding *en*; eſpecially to adjectives: as, from "length, to lengthen; ſhort, to ſhorten."

3. Adjectives are derived from ſubſtantives, in the following manner: Adjectives denoting plenty are derived from ſubſtantives by adding *y*: as, from "Health, healthy; wealth, wealthy; might, mighty," &c.

Adjectives denoting the matter out of which any thing is made, are derived from ſubſtantives by adding *en*: as, from "Oak, oaken; wood, wooden; wool, woollen," &c.

Adjectives denoting abundance are derived from ſubſtantives, by adding *ful*: as, from "Joy, joyful; ſin, ſinful; fruit, fruitful," &c.

Adjectives denoting plenty, but with ſome kind of diminution, are derived from ſubſtantives, by adding *ſome*: as, from "Light, lightſome; trouble, troubleſome; toil, toilſome," &c.

Adjectives denoting want are derived from ſubſtantives, by adding *leſs*: as, from "Worth, worthleſs;" from "Care, careleſs; joy, joyleſs," &c.

Adjectives denoting likeneſs are derived from ſubſtantives, by adding *ly*: as, from "Man, manly; earth, earthly; court, courtly," &c.

Some adjectives are derived from other adjectives, or from ſubſtantives, by adding *iſh* to them; which termination, when added to adjectives, imports diminution, or leſſening the quality: as, "White, whitiſh;" i. e. ſomewhat white. When added to ſubſtantives, it ſignifies ſimilitude or tendency to a character: as, "Child, childiſh; thief, thieviſh."

Some adjectives are formed from ſubſtantives or verbs,

by adding the termination *able;* and theſe adjectives ſignify capacity: as, "Anſwer, anſwerable; to move, moveable."

4. Subſtantives are derived from adjectives, ſometimes by adding the termination *neſs*: as, "White, whiteneſs; ſwift, ſwiftneſs: ſometimes by adding *th* or *t*, and making a ſmall change in ſome of the letters: as, "Long, length; high, height."

5. Adverbs of quality are derived from adjectives, by adding *ly*, and denote the ſame quality of the adjectives from which they are derived: as, from "baſe," comes "baſely;" from "ſlow, ſlowly;" from virtuous, virtuouſly."

There are ſo many other ways of deriving words from one another, that it would be extremely difficult, and nearly impoſsible, to enumerate them. The primitive words of any language are very few; the derivatives form much the greater number. A few more inſtances only can be given here.

Some ſubſtantives are derived from other ſubſtantives, by adding the terminations *hood* or *head*, *ſhip*, *ery*, *wick*, *rick*, *dom*, *ian*, *ment*, and *age*.

Subſtantives ending in *hood* or *head*, are ſuch as ſignify character or qualities; as, "Manhood, knighthood, falſehood," &c.

Subſtantives ending in *ſhip*, are thoſe that ſignify office, employment, ſtate, or condition; as, "Lordſhip, ſtewardſhip, partnerſhip," &c. Some Subſtantives in *ſhip*, come from adjectives; as, "Hard, hardſhip," &c.

Subſtantives which end in *ery*, ſignify action or habit: as, "Slavery, foolery, prudery," &c. Some ſubſtantives of this ſort come from adjectives; as, "Brave, bravery," &c.

Subſtantives ending in *wick*, *rick*, and *dom*, denote dominion, juriſdiction, or condition; as, "Bailiwick, biſhoprick, kingdom, dukedom, freedom," &c.

Subſtantives which end in *ian*, are thoſe that ſignify profeſsion; as, "Phyſician, muſician," &c. Thoſe that

end in *ment* and *age*, come from the French, and generally ſignify the act or habit; as, "Commandment, uſage."

Some ſubſtantives ending in *ard*, are derived from verbs or adjectives, and denote character or habit: as, "Drunk, drunkard; dote, dotard."

Some ſubſtantives have the form of diminutives, but theſe are not many. They are formed by adding the terminations, *kin*, *ling*, *ing*, *ock*, *en*, *el*, and the like: as, "Lamb, lambkin; gooſe, goſling; duck, duckling; hill, hillock; chick, chicken; cock, cockerel," &c.

That part of derivation which conſiſts in tracing Engliſh words to the Saxon, Greek, Latin, French, and other languages, muſt be omitted, as the Engliſh ſcholar is not ſuppoſed to be acquainted with theſe languages. The beſt Engliſh dictionaries will, however, furniſh ſome information on this head, to thoſe who are deſirous of obtaining it. The learned Horne Tooke, in his "Diverſions of Purley," has given an ingenious account of the derivation and meaning of many of the adverbs, conjunctions, and prepoſitions.

It is highly probable that the ſyſtem of this acute grammarian, is founded in truth; and that adverbs, prepoſitions, and conjunctions, are corruptions or abbreviations of other parts of ſpeech. But as this ſyſtem is not yet fully admitted and eſtabliſhed; and as, by long preſcription, whatever may have been their origin, the words under theſe names appear to have acquired a title to the rank of diſtinct ſpecies, it ſeems proper to conſider them, as ſuch, in an elementary treatiſe of grammar: eſpecially as this plan coincides with that, by which other languages muſt be taught; and will render the ſtudy of them leſs intricate. It is of ſmall moment, by what names and claſſification we diſtinguiſh theſe words, provided their meaning and uſe are well underſtood. A philoſophical conſideration of the ſubject, may, with great propriety, be entered upon by the grammatical ſtudent, when his knowledge and judgment become more improved.

SECT. 2. *A ſketch of the ſteps, by which the Engliſh Language has riſen to its preſent ſtate of refinement.*

BEFORE we conclude the ſubject of derivation, it will probably be gratifying to the curious ſcholar, to be informed of ſome particulars reſpecting the origin of the Engliſh language, and the various nations to whom it is indebted for the copiouſneſs, elegance, and refinement, which it has now attained.

When the ancient Britons were ſo haraſsed and oppreſsed by the invaſions of their northern neighbours, the Scots and Picts, that their ſituation was truly miſerable, they ſent an embaſsy (about the middle of the fifth century) to the Saxons, a warlike people inhabiting the north of Germany, with ſolicitations for ſpeedy relief. The Saxons accordingly came over to Britain, and were ſucceſsful in repelling the incurſions of the Scots and Picts; but ſeeing the weak and defenceleſs ſtate of the Britons, they reſolved to take advantage of it; and at length eſtabliſhed themſelves in the greater part of South Britain, after having diſpoſſeſsed the original inhabitants.

From theſe barbarians, who founded ſeveral petty kingdoms in this iſland, and introduced their own laws, language, and manners, is derived the ground-work of the Engliſh language; which, even in its preſent ſtate of cultivation, and, notwithſtanding the ſucceſsive augmentations and improvements, which it has received through various channels, diſplays very conſpicuous traces of its Saxon original.

The Saxons did not long remain in quiet poſſeſsion of the kingdom; for before the middle of the ninth century, the Danes, a hardy and adventurous nation, who had long infeſted the northern ſeas with their piracies, began to ravage the Engliſh coaſts. Their firſt attempts were, in general, attended with ſuch ſucceſs, that they were encouraged to a renewal of their ravages; till, at length, in the beginning of the eleventh century, they made themſelves maſters of the greater part of England.

Though the period, during which theſe invaders occupied the Engliſh throne, was very ſhort, not greatly exceeding half a century, it is highly probable that ſome change was introduced by them into the language ſpoken by thoſe, whom they had ſubdued: but this change cannot be ſuppoſed to have been very conſiderable, as the Daniſh and Saxon languages aroſe from one common ſource, the Gothic being the parent of both.

The next conquerors of this kingdom, after the Danes, were the Normans, who, in the year 1066, introduced their leader William to the poſſeſſion of the Engliſh throne. This prince, ſoon after his acceſſion, endeavoured to bring his own language (the Norman-French) into uſe among his new ſubjects; but his efforts were not very ſucceſsful, as the Saxons entertained a great antipathy to theſe haughty foreigners. In proceſs of time, however, many Norman words and phraſes were incorporated into the Saxon language; but its general form and conſtruction ſtill remained the ſame.

From the Conqueſt to the Reformation, the language continued to receive occaſional acceſſions of foreign words, till it acquired ſuch a degree of copiouſneſs and ſtrength, as to render it ſuſceptible of that poliſh, which it has received from writers of taſte and genius, in the laſt and preſent centuries. During this period, the learned have enriched it with many ſignificant expreſſions, drawn from the treaſures of Greek and Roman literature; the ingenious and the faſhionable have imported occaſional ſupplies of French, Spaniſh, Italian, and German words, gleaned during their foreign excurſions; and the connexions which we maintain, by the medium of government and commerce, with many remote nations, have made ſome additions to our native vocabulary.

In this manner did the ancient language of the Anglo-Saxons proceed, through the various ſtages of innovation, and the ſeveral gradations of refinement, to the formation of the preſent Engliſh tongue.

PART III.

SYNTAX.

THE third part of grammar is SYNTAX, which ſhows the agreement and right diſpoſition of words in a ſentence.

A ſentence is an aſſemblage of words, expreſsed in proper form, ranged in proper order, and concurring to make a complete ſenſe.

Sentences are of two kinds, ſimple and compound.

A ſimple ſentence has in it but one ſubject, and one finite * verb; as, "Life is ſhort."

A compound ſentence contains two or more ſimple ſentences, joined together by one or more connective words; as, "Life is ſhort, and art is long."

As ſentences themſelves are divided into ſimple and compounded, ſo the members of ſentences may be divided likewiſe into ſimple and compounded members: for whole ſentences, whether ſimple or compounded, may become members of other ſentences by means of ſome additional connexion; as in the following example: "The ox knoweth his owner, and the aſs his maſter's crib; but Iſrael doth not know, my people do not conſider." This ſentence conſiſts of two compounded members, each of which is ſubdivided into two ſimple ſentences, which are properly called clauſes.

There are three ſorts of ſimple ſentences; the *explicative*, or explaining; the *interrogative*, or aſking; the *imperative* or commanding.

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* *Finite* verbs are thoſe to which number and perſon appertain. Verbs in the *infinitive* mood have no reſpect to number or perſon.

An explicative ſentence is when a thing is ſaid to be or not to be, to do or not to do, to ſuffer or not to ſuffer, in a direct manner: as, "I am; thou writeſt; Thomas is loved." If the ſentence be negative, the adverb *not* is placed after the auxiliary, or after the verb itſelf when it has no auxiliary: as, "I did not touch him;" or, "I touched him not."

In an interrogative ſentence, or when a queſtion is aſked, the nominative caſe follows the principal verb or the auxiliary: as, "Was it he?" "Did Alexander conquer the Perſians?"

In an imperative ſentence, when a thing is commanded to be, to do, to ſuffer, or not, the nominative caſe likewiſe follows the verb or the auxiliary: "as, "Go, thou traitor!" "Do thou go;" "Haſte ye away:" unleſs the verb *let* be uſed; as, "Let us be gone."

A phraſe is two or more words rightly put together, making ſometimes part of a ſentence, and ſometimes, a whole ſentence.

The principal parts of a ſimple ſentence are, the agent, the attribute, and the object.

The agent is the thing chiefly ſpoken of; the attribute is the thing or action affirmed or denied of it; and the object is the thing affected by ſuch action.

The nominative denotes the agent, and uſually goes before the verb or attribute; and the word or phraſe, denoting the object, follows the verb; as, "A wiſe man governs his paſsions." Here, *a wiſe man* is the agent; *governs*, the attribute, or thing affirmed; and *his paſsions*, the object.

Syntax principally conſiſts of two parts, *Concord* and *Government*.

Concord is the agreement which one word has with another, in gender, number, caſe, or perſon.

Government is that power which one part of ſpeech has over another, in directing its mood, tenſe, or caſe.

To produce the agreement and right diſpoſition of words in a ſentence, many rules are neceſſary. The following, with the annexed obſervations, compriſe the chief of them.

RULE I.

A verb muſt agree with its nominative caſe, in number and perſon: as, "I learn;" "Thou art improved;" "The birds ſing."

The following are a few examples of the violation of this rule. "There are a variety of virtues to be exerciſed;" "there *is*." "What ſignifies good opinions, when our practice is bad?" "What *ſignify*." "The Normans, under which general term is comprehended the Danes, Norwegians, and Swedes, were a people accuſtomed to ſlaughter and rapine;" "*are* comprehended." "If thou would be eaſy and happy in thy family, be careful to obſerve diſcipline;" "If thou *wouldſt*." "Gold, whence came thou? whither goes thou? when will thou come again?" "*cameſt, goeſt, wilt*." "But thou, falſe promiſer, never ſhall obtain thy purpoſe:" it ought to be "*ſhalt*." "And whereſoe'er thou caſts thy view;" "*doſt caſt*." "There's two or three of us have ſeen the work;" "There *are*." "Great pains has been taken;" "*have* been." "I have conſidered what have been ſaid on both ſides in this controverſy;" "what *has* been ſaid." "One would think there was more ſophiſts than one;" "there *were* more." The number of the names together were about one hundred and twenty;" "*was* about." "He whom ye pretend reigns in the kingdom," &c.; it ought to be "*who*," the nominative caſe to "reigns;" not "*whom*," as if it were the objective caſe, governed by "pretend." "If you were here, you would find three or four, whom you would ſay paſsed

their time agreeably;" "*who*, you would ſay." "Scotland and thee did each in other live." "We are alone; here's no perſons but thee and I." "It ought in both places to be "*thou*," the nominative caſe to the verb expreſsed or underſtood; and *here are*, inſtead of *here's*.

* 1. The infinitive mood, or part of a ſentence, is ſometimes put as the nominative caſe to the verb: as, "To ſee the ſun *is* pleaſant;" "To be good *is* to be happy;" "A deſire to excel others in learning and virtue *is* commendable;" "That warm climates ſhould accelerate the growth of the human body, and ſhorten its duration, *is* very reaſonable to believe."

2. Every verb, except in the infinitive mood or the participle, ought to have a nominative caſe either expreſsed or implied: as, "Awake; ariſe:" that is, "Awake ye; ariſe ye."

We ſhall here add ſome examples of inaccuracy in the uſe of the verb without its nominative caſe. "As it hath pleaſed him of his goodneſs to give you ſafe deliverance, and hath preſerved you in the great danger," &c. The verb "*hath preſerved*," hath here no nominative caſe, for it cannot be properly ſupplied by the preceding word, "*him*," which is in the objective caſe. It ought to be, "and as *he hath preſerved* you;" or rather, "and *to preſerve* you." "If the calm in which he was born, and laſted ſo long, had continued;" and *which* laſted," &c.; "Theſe we have extracted from an hiſtorian of undoubted credit, and are the ſame that were practiſed," &c. "and *they are* the ſame." "A man whoſe inclinations led him to be corrupt, and had great abilities to manage the buſineſs;" "and *who* had," &c. "Oſiris, whom the Grecians call Dionyſius, and is the ſame with Bacchus;" "and *who* is."

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* The chief practical notes under each Rule, are regularly numbered, in order to make them correſpond to the examples in the volume of Exerciſes.

3. Every nominative caſe, except the caſe abſolute, and when an addreſs is made to a perſon, ſhould belong to ſome verb either expreſsed or implied: as, "Who wrote this book?" "James;" that is, "James wrote it." To whom thus "Adam," that is, "ſpoke."

One or two inſtances of the improper uſe of the nominative caſe, without any verb, expreſsed or implied, to anſwer it, may be ſufficient to illuſtrate the uſefulneſs of the preceding obſervation.

"*Which rule*, if it had been obſerved, a neighbouring prince would have wanted a great deal of that incenſe which hath been offered up to him." The pronoun *it* is here the nominative caſe to the verb "obſerved;" and *which rule* is left by itſelf, a nominative caſe without any verb following it. This form of expreſsion, though improper, is very common. It ought to be, "*If this rule* had been obſerved," &c. "*Man*, though he have great variety of thoughts, and ſuch from which others as well as himſelf might receive profit and delight, yet they are all within his own breaſt." In this ſentence, the nominative *man* ſtands alone and unconnected with any verb, either expreſsed or implied. It ſhould be, *Though man* has great variety," &c.

4. When a verb comes between two nouns, either of which may be underſtood as the ſubject of the affirmation, it may agree with either of them; but ſome regard muſt be had to that which is more naturally the ſubject of it, as alſo to that which ſtands next to the verb: as, "His meat *was* locuſts and wild honey." "A great cauſe of the low ſtate of induſtry *were* the reſtraints put upon it;" "The wages of ſin *is* death."

5. When the nominative caſe has no perſonal tenſe of a verb, but is ſet before a participle, independent on the reſt of the ſentence, it is called the caſe abſolute: as, "Shame being loſt, all virtue is loſt;" "That having been diſcuſsed long ago, there is no occaſion to reſume it."

As in the uſe of the caſe abſolute, the caſe is in Engliſh always the nominative, the following example is erroneous, in making it the objective. "Solomon was of this mind; and I make no doubt but he made as wiſe and true proverbs, as any body has done ſince; *him* only excepted, who was a much greater and wiſer man than Solomon." It ſhould be, "*he* only excepted.

The nominative caſe is commonly ſet before the verb; but ſometimes it is put after the verb, if it be of a ſimple tenſe; and between the auxiliary and the verb or participle, if of a compound tenſe: as,

1ſt, When a queſtion is aſked, a command given, or a wiſh expreſsed: as, "Confideſt thou in me?" "Read thou;" "Mayſt thou be happy;" "Long live the king."

2d, When a ſuppoſition is made without the conjunction *if:* as, "Were it not for this;" "Had I been there."

3d, When a verb neuter is uſed: as, "On a ſudden appeared the King."

4th, When the verb is preceded by the adverbs *here, there, then, thence, hence, thus,* &c.: as, "Here am I;" "There was he ſlain;" "Then cometh the end;" "Thence ariſeth his grief;" "Hence proceeds his anger;" "Thus was the affair ſettled."

5th, When a ſentence depends on *neither* or *nor,* ſo as to be coupled with another ſentence: as, "Ye ſhall not eat of it, neither ſhall ye touch it, leſt ye die."

RULE II.

Two or more nouns, &c. in the ſingular number, joined together by one or more copulative conjunctions, muſt have verbs, nouns, and pronouns agreeing with them in the plural number: as, "Socrates and Plato *were* wiſe; *they* were the moſt eminent philoſophers of Greece;" "The ſun that rolls over our heads, the food that we receive, the reſt that

we enjoy, daily *admoniſh* us of a ſuperior and ſuperintending Power."

This rule is often violated; ſome inſtances of which are annexed. "And ſo was alſo James and John the ſons of Zebedee, who were partners with Simon;" "and ſo *were* alſo." "All joy, tranquillity, and peace, even for ever and ever, doth dwell;" "*dwell* for ever." "By whoſe power all good and evil is diſtributed;" "*are* diſtributed." "Their love, and their hatred, and their envy, is now periſhed;" "*are* periſhed." "The thoughtleſs and intemperate enjoyment of pleaſure, the criminal abuſe of it, and the forgetfulneſs of our being accountable creatures, obliterates every ſerious thought of the proper buſineſs of life, and effaces the ſenſe of religion and of God:" It ought to be, "*obliterate*," and "*efface*."

1. When the nouns are nearly related, or ſcarcely diſtinguiſhable in ſenſe, and ſometimes when they are very different, ſome authors have thought it allowable to put the verbs, nouns, and pronouns, in the ſingular number: as, "Ignorance and negligence has produced the effect;" "Tranquillity and peace dwells there;" "The diſcomfiture and ſlaughter was very great." But it is evidently contrary to the firſt principles of grammar, to conſider two diſtinct ideas as one, however nice may be their ſhades of difference: and if there be no difference, one of them muſt be ſuperfluous, and ought to be rejected.

In ſupport of the above conſtruction, it is ſaid, that the verb may be underſtood as applied to each of the preceding terms; as in the following example. "Sand, and ſalt, and a maſs of iron, *is* eaſier to bear than a man without underſtanding." But beſides the confuſion, and the latitude of application, which ſuch a conſtruction would introduce, it appears to be more proper and analogical, in caſes where the verb is intended to be applied to any one of the terms, to make uſe of the disjunctive conjunction, which gramma-

tically refers the verb to one or other of the preceding terms in a ſeparate view. To preſerve the diſtinctive uſes of the copulative and disjunctive conjunctions, would render the rules preciſe, conſiſtent, and intelligible. Dr. Blair very juſtly obſerves, that, "two or more ſubſtantives, joined by "a copulative, muſt *always* require the verbs or pronouns "to which they refer, to be placed in the plural number."

2. In many complex ſentences, it is difficult for learners to determine, whether one or more of the clauſes are to be conſidered as the nominative caſe; and conſequently, whether the verb ſhould be in the ſingular or the plural number. We ſhall, therefore, ſet down a number of varied examples of this nature, which may ſerve as ſome government to the ſcholar, with reſpect to ſentences of a ſimilar conſtruction. "Proſperity, with humility, *renders* its poſſeſſor truly amiable." "The ſhip, with all her furniture, *was* deſtroyed." "Not only his eſtate, his reputation too *has* ſuffered by his miſconduct." "The general alſo, in conjunction with the officers, *has* applied for redreſs." "He cannot be juſtified; for it is true, that the prince, as well as the people, *was* blameworthy." "The king, with his life-guard, *has* juſt paſsed thro' the village." "In the mutual influence of body and ſoul, there *is* a wiſdom, a wonderful art, which we cannot fathom." "Virtue, honour, nay, even ſelf-intereſt, *conſpire* to recommend the meaſure." "Patriotiſm, morality, every public and private conſideration, *demand* our ſubmiſsion to juſt and lawful government."

In ſupport of ſuch forms of expreſsion as the following, we ſee the authority of Hume, Prieſtley, and other writers; and we annex them for the reader's conſideration. "A long courſe of time, with a variety of accidents and circumſtances, *are* requiſite to produce thoſe revolutions." "The King, with the Lords and Commons, *form* an excellent frame of government." "The ſide A with the ſides B and C *compoſe* the triangle." "The fire communicated

itſelf to the bed, which, with the furniture of the room, and a valuable library, *were* all entirely conſumed." It is however proper to obſerve, that theſe modes of expreſsion do not appear to be warranted by the juſt principles of conſtruction. The words, "A long courſe of time," "The king," "The ſide A," and "which," are the true nominatives to the reſpective verbs. In the laſt example, the word *all* ſhould be expunged.

3. If the ſingular nouns and pronouns, which are joined together by a copulative conjunction, be of ſeveral perſons, in making the plural pronoun agree with them in perſon, the ſecond perſon takes place of the third, and the firſt of both: as, "James, and thou, and I, *are* attached to *our* country." "Thou and he ſhared it between *you*."

RULE III.

The conjunction disjunctive hath an effect contrary to that of the conjunction copulative; for as the verb, noun, or pronoun, is referred to the preceding terms taken ſeparately, it muſt be in the ſingular number: as, "Ignorance or negligence *has* cauſed this miſtake;" "John, James, or Joſeph, *intends* to accompany me;" "There *is*, in many minds, neither knowledge nor underſtanding."

The following ſentences are variations from this rule: "A man may ſee a metaphor or an allegory in a picture, as well as read them in a deſcription;" "Read *it;*" "Neither character nor dialogue were yet underſtood;" "*was* yet." "It muſt indeed be confeſsed, that a lampoon or a ſatire do not carry in them robbery or murder;" "*does* not carry in *it*." "Death, or ſome worſe misfortune, ſoon divide them." It ought to be "*divides*."

1. When ſingular pronouns of different perſons are diſjunctively connected, the verb muſt agree with that perſon which is placed neareſt to it: as, "I or thou *art* to blame;"

"Thou or I *am* in fault;" "I, or thou, or he, *is* the author of it."

2. When a disjunctive occurs between a ſingular noun, or pronoun, and a plural one, the verb is made to agree with the plural noun and pronoun: as, "neither poverty nor riches *were* injurious to him;" "I or they *were* offended by it." But in this caſe, the plural noun or pronoun, when it can conveniently be done, ſhould be placed next to the verb.

RULE IV.

A noun of multitude, or ſignifying many, may have a verb or pronoun agreeing with it, either of the ſingular or plural number; yet not without regard to the import of the word, as conveying unity or plurality of idea: as, "The meeting *was* large;" "The parliament *is* diſſolved;" "The nation *is* powerful;" "My people *do* not conſider: *they* have not known me;" "The aſſembly of the wicked *have* incloſed me;" "The council *were* divided in *their* ſentiments."

We ought to conſider whether the term will immediately ſuggeſt the idea of the number it repreſents, or whether it exhibits to the mind the idea of the whole as one thing. In the former caſe, the verb ought to be plural; in the latter, it ought to be ſingular. Thus, it ſeems improper to ſay, "In France, the peaſantry *goes* bareſoot, and the middle ſort, through all that kingdom, *makes* uſe of wooden ſhoes." It would be better to ſay, "The peaſantry *go* bareſoot, and the middle ſort *make* uſe," &c.; becauſe the idea in both theſe caſes, is that of a number. On the contrary, there is a harſhneſs in the following ſentences, in which nouns of number have verbs plural; becauſe the ideas they repreſent ſeem not to be ſufficiently divided in the mind. "The Court of Rome *were* not without ſolicitude." "The Houſe of Commons *were* of ſmall weight."

"The Houſe of Lords *were* ſo much influenced by theſe reaſons." "Stephen's party *were* entirely broken up by the captivity of their leader." "An army of twenty-four thouſand *were* aſſembled." "What reaſon *have* the church of Rome to talk of modeſty in this caſe?" "There is indeed no conſtitution ſo tame and careleſs of *their* own defence." "All the virtues of mankind are to be counted upon a few fingers, but *his* follies and vices are innumerable." Is not *mankind* in this place a noun of multitude, and ſuch as requires the pronoun referring to it to be in the plural number, *their*?

RULE V.

Pronouns muſt always agree with their antecedents, and the nouns for which they ſtand, in gender, number, and perſon: as, "This is the friend *whom* I love;" "That is the vice *which* I hate;" "The king and the queen had put on *their* robes;" "The moon appears, and *ſhe* ſhines, but the light is not *her* own."

The relative is of the ſame perſon with the antecedent, and the verb agrees with it accordingly: as, "Thou *who loveſt* wiſdom;" "I, *who ſpeak* from experience."

Of this rule there are many violations to be met with; a few of which may be ſufficient to put the learner on his guard. "*Each* of the ſexes ſhould keep within *its* particular bounds, and content *themſelves* with the advantages of *their* particular diſtricts:" better thus: "The ſexes ſhould keep within *their* particular bounds," &c. "Can any one, on their entrance into the world, be fully ſecure that they ſhall not be deceived?" "on *his* entrance," and "that *he* ſhall." "One ſhould not think too favourably of ourſelves;" "of *one's ſelf*." "He had one acquaintance which poiſoned his principles;" "*who* poiſoned."

Every relative muſt have an antecedent to which it re-

fers, either expreſsed or implied: as, "Who is fatal to others, is ſo to himſelf;" that is, "*the man who* is fatal to others."

Who, which, what, and the relative *that*, though in the objective caſe, are always placed before the verb; as are alſo their compounds, *whoever, whoſoever*, &c.: as, "He whom ye ſeek;" "This is what, or the thing which, or that, ye want;" "Whomſoever ye pleaſe to appoint."

What is ſometimes applied, rather improperly, to the plural number: as, "All fevers, except what are called nervous," &c. It would be better to ſay, "except *thoſe which* are called nervous."

1. Perſonal pronouns being uſed to ſupply the place of the noun, are not employed in the ſame part of a ſentence with the noun which they repreſent; for it would be improper to ſay, "The king *he* is juſt;" "I ſaw *her* the queen;" "The men *they* were there;" "Many words *they* darken ſpeech;" "My banks *they* are furniſhed with bees." Theſe perſonals are ſuperfluous, as there is not the leaſt occaſion for a ſubſtitute in the ſame part where the principal word is preſent. The nominative caſe *they*, in the following ſentence, is alſo ſuperfluous: "Who, inſtead of going about doing good, *they* are perpetually intent upon doing miſchief."

2. The pronoun *that* is frequently applied to perſons as well as to things; but after an adjective in the ſuperlative degree, and after the pronominal adjective *ſame*, it is generally uſed in preference to *who* or *which*: as, "Charles XII. King of Sweden, was one of the greateſt madmen *that* the world ever ſaw;" "Cataline's followers were the moſt profligate *that* could be found in any city." "He is the ſame man *that* we ſaw before." There are caſes wherein we cannot conveniently diſpenſe with this relative as applied to perſons: as firſt, after *who* the interrogative; "Who *that* has any ſenſe of religion, would have argued thus?" Secondly, when perſons make but a part of the antecedent;

"The woman and the eſtate *that* became his portion, were too much for his moderation." In neither of theſe examples could any other relative have been uſed.

3. The pronouns *whichſoever*, *howſoever*, and the like, are elegantly divided by the interpoſition of the correſponding ſubſtantive: thus, "On whichſoever ſide the king caſt his eyes;" would have ſounded better, if written, "On which ſide ſoever," &c.

4. Many perſons are apt, in converſation, to put the objective caſe of the perſonal pronouns, in the place of *theſe* and *thoſe:* as, "Give me them books;" inſtead of "thoſe books." We may ſometimes find this fault even in writing: as, "Obſerve *them* three there." We alſo frequently meet with *thoſe* inſtead of *they*, at the beginning of a ſentence, and where there is no particular reference to an antecedent: as, "*Thoſe* that ſow in tears, ſometimes reap in joy." *They* that, or *they* who ſow in tears.

It is not, however, always eaſy to ſay whether a perſonal pronoun or a demonſtrative is preferable, in certain conſtructions. "We are not unacquainted with the calumny of *them* [or thoſe] who openly make uſe of the warmeſt profeſſions."

5. In ſome dialects, the word *what* is improperly uſed for *that*, and ſometimes we find it in this ſenſe in writing: "They will never believe but *what* I have been entirely to blame." "I am not ſatisfied but what," &c. inſtead of "but *that*." The word *ſomewhat*, in the following ſentence, ſeems to be uſed improperly. "Theſe puniſhments ſeem to have been exerciſed in ſomewhat an arbitrary manner." Sometimes we read, "In ſomewhat of." The meaning is, "in a manner which is in ſome reſpects arbitrary."

6. The pronoun relative *who* is ſo much appropriated to perſons, that there is generally harſhneſs in the application of it, except to the proper names of perſons, or the general terms *man*, *woman*, &c. A term which only implies the idea of perſons, and expreſſes them by ſome circumſtance

or epithet, will hardly authorize the uſe of it: as, "That faction in England *who* moſt powerfully oppoſed his arbitrary pretenſions." "That faction *which*," would have been better; and the ſame remark will ſerve for the following examples: "France, *who* was in alliance with Sweden." "The court *who*," &c. "The cavalry *who*," &c. "The cities *who* aſpired at liberty." "That party among us *who*," &c. "The family *whom* they conſider as uſurpers."

In ſome caſes it may be doubtful, whether this pronoun be properly applied or not: as, "The number of ſubſtantial inhabitants with *whom* ſome cities abound." For when a term directly and neceſsarily implies perſons, it may in many caſes claim the perſonal relative. "None of the company, *whom* he moſt affected, could cure him of the melancholy under which he laboured." The word *acquaintance* may have the ſame conſtruction.

7. We hardly conſider children as perſons, becauſe that term gives us the idea of reaſon and reflection; and therefore the application of the perſonal relative *who*, in this caſe, ſeems to be harſh. "A child *who*." It is ſtill more improperly applied to animals: "A lake frequented by that fowl *whom* nature has taught to dip the wing in water."

8. When the name of a perſon is uſed merely as a name, and does not refer to the perſon, the pronoun *which* ought to be uſed, and not *who*: as, "It is no wonder if ſuch a man did not ſhine at the court of Queen Elizabeth, *who* was but another name for prudence and economy." The word *whoſe* begins likewiſe to be reſtricted to perſons, but it is not done ſo generally, but that good writers, even in proſe, uſe it when ſpeaking of things. The conſtruction is not, however, generally pleaſing, as we may ſee in the following inſtances: "Pleaſure, *whoſe* nature," &c. "Call every production, *whoſe* parts and *whoſe* nature," &c.

In one caſe, however, cuſtom authorizes us to uſe *which* with reſpect to perſons; and that is when we want to dif-

tinguiſh one perſon of two, or a particular perſon among a number of others. We ſhould then ſay, "*Which* of the two," or, "*Which* of them, is he or ſhe?"

9. As the pronoun relative has no diſtinction of numbers, we ſometimes find an ambiguity in the uſe of it; as when we ſay, "the diſciples of Chriſt, *whom* we imitate;" we may mean the imitation either of Chriſt or of his diſciples. The accuracy and clearneſs of the ſentence, depend very much upon the proper and determinate uſe of the relative, ſo that it may readily preſent its antecedent to the mind of the hearer or reader, without any obſcurity or ambiguity.

The neuter pronoun, by an idiom peculiar to the Engliſh language, is frequently joined in explanatory ſentences, with a noun or pronoun of the maſculine or feminine gender: as, "It was I;" "It was the man or woman that did it."

The neuter pronoun *it* is ſometimes omitted and underſtood: thus we ſay, "As appears, as follows;" for "As it appears, as it follows;" and "May be," for "It may be."

The neuter pronoun *it* is ſometimes employed to expreſs;

1ſt, The ſubject of any diſcourſe or inquiry: as, "*It* happened on a ſummer's day;" "Who is *it* that calls on me?"

2d, The ſtate or condition of any perſon or thing: as, "How is *it* with thee?"

3d, The thing, whatever it be, that is the cauſe of any effect or event, or any perſon conſidered merely as a cauſe: as, "We heard her ſay *it* was not he;" "The truth is, *it* was I that helped her."

10. *It is* and *it was*, are often, after the manner of the French, uſed in a plural conſtruction, and by ſome of our beſt writers: as, "*It is* either a few great men who decide for the whole, or *it is* the rabble that follow a ſeditious ringleader;" "*It is* they that are the real authors, though the ſoldiers are the actors of the revolutions;" "*It was* the hereticks that firſt began to rail," &c.; "*'Tis theſe* that

early taint the female mind." This licenſe in the conſtruction of *it is*, (if it be proper to admit it at all,) has, however, been certainly abuſed in the following ſentence, which is thereby made a very awkward one. "*It is* wonderful the very few trifling accidents, which happen not once, perhaps, in ſeveral years."

11. The interjections *O! Oh!* and *Ah!* require the objective caſe of a pronoun in the firſt perſon after them: as, "O me! Oh me! Ah me!" But the nominative caſe in the ſecond perſon; as, "O thou perſecutor!" "Oh ye hypocrites!"

RULE VI.

THE relative is the nominative caſe to the verb, when no other nominative comes between it and the verb: as, "The maſter *who* taught us;" "The trees *which* are planted." But when another nominative comes between it and the verb, the relative is governed by ſome word in its own member of the ſentence: as, "He *who* preſerves me, to *whom* I owe my being, *whoſe* I am, and *whom* I ſerve, is eternal."

In the different members of the laſt ſentence, the relative performs a different office. In the firſt member, it marks the agent; in the ſecond, it ſubmits to the government of the prepoſition; in the third, it repreſents the poſſeſſor; and in the fourth, the object of an action: and therefore muſt be in the different caſes, correſponding to thoſe offices.

When both the antecedent and relative become nominatives, each to different verbs, the relative is nominative to the former, and the antecedent to the latter verb; as, "*True philoſophy, which is* the ornament of our nature, *conſiſts* more in the love of our duty, and the practice of virtue, than in great talents and extenſive knowledge."

RULE VII.

When the relative is preceded by two nominatives of different perſons, the relative and verb may agree in perſon with either: as, "I am the man *who command* you;" or, "I am the *man who commands* you." But the latter nominative is uſually preferred.

When the relative and the verb have been determined to agree with either of the preceding nominatives, that agreement muſt be preſerved throughout the ſentence; as in the following inſtance: "I am the Lord, that maketh all things; that ſtretcheth forth the heavens alone." *Iſa.* xliv. 24. Thus far is right: the *Lord*, in the third perſon, is the antecedent, and the verb agrees with the relative in the third perſon, "I am *the Lord*, which Lord, or he that, *maketh* all things." It would have been alſo right, if *I* had been made the antecedent, and the relative and verb had agreed with it in the firſt perſon; as, "*I* am the Lord *that make* all things, *that ſtretch* forth the heavens alone." But when it follows; "*That ſpreadeth* abroad the earth by myſelf;" there ariſes a confuſion of perſons, and a manifeſt ſoleciſm.

RULE VIII.

Every adjective belongs to a ſubſtantive, expreſsed or underſtood: as, "He is a *good*, as well as a *wiſe man*:" "*Few* are *happy*:" that is, "*perſons*."

The adjective pronouns, *this* and *that*, &c. muſt agree in number, with their ſubſtantives: as, "This book, theſe books; that ſort, thoſe ſorts; another road, other roads."

A few inſtances of the breach of this rule are here exhibited. "I have not travelled this twenty years;" "*theſe* twenty." "I am not recommending theſe kind of ſufferings;" "*this* kind." "Thoſe ſort of people fear nothing;" "*that* ſort."

1. The word *means* in the ſingular number, and the phraſes, "*By this means*," "*By that means*," are uſed by our beſt and moſt correct writers; namely, Bacon, Tillotſon, Atterbury, Addiſon, Steele, Pope, &c.* They are, indeed, in

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* "*By this means*, he had them the more at vantage, being tired and haraſſed with a long march." *Bacon.*

"*By this means* one great reſtraint from doing evil, would be taken away."——"And *this* is *an* admirable *means* to improve men in virtue."——"*By that means* they have rendered their duty more difficult." *Tillotſon.*

"It renders us careleſs of approving ourſelves to God, and by *that means* ſecuring the continuance of his goodneſs."——"A good character, when eſtabliſhed, ſhould not be reſted in as an end, but employed as *a means* of doing ſtill further good." *Atterbury.*

"*By this means* they are happy in each other."——"He *by that means* preſerves his ſuperiority." *Addiſon.*

"Your vanity *by this means* will want its food." *Steele.*

"*By this means* alone, their greateſt obſtacles will vaniſh." *Pope.*

"Which *cuſtom* has proved the moſt effectual *means* to ruin the nobles." *Dean Swift.*

"There *is* no *means* of eſcaping the perſecution."——"Faith is not only *a means* of obeying, but a principal act of obedience." *Dr. Young.*

"He looked on money as *a* neceſsary *means* of maintaining and increaſing power." *Lord Lyttelton's Henry II.*

"John was too much intimidated, not to embrace *every means* afforded for his ſafety." *Goldſmith.*

"Leſt *this means* ſhould fail." *Hume.*

"*By this means* there was nothing left to the Parliament of Ireland," &c. *Blackſtone.*

"*By this means* ſo many ſlaves eſcaped out of the hands of their maſters." *Dr. Robertſon.*

"*By this means* they bear witneſs to each other." *Burke.*

"*By this means*, the wrath of man was made to turn againſt itſelf." *Dr. Blair.*

ſuch general and approved uſe, that it would appear awkward, if not affected, to apply the old ſingular form, and ſay, "By this *mean;* by that *mean;* it was by a *mean*:" although it is more agreeable to the general analogy of the language. "The word *means* (ſays Prieſtley) belongs to the claſs of words, which do not change their termination on account of number; for it is uſed alike in both numbers."

The word *amends* is uſed in this manner, in the following ſentences: "Though he did not ſucceed, he gained the approbation of his country; and with *this amends* he was content." "Peace of mind is *an* honourable *amends* for the ſacrifices of intereſt." "In return, he received the thanks of his employers, and the preſent of a large eſtate: *theſe* were ample *amends* for all his labours." "We have deſcribed the rewards of vice: the good man's *amends are* of a different nature."

It can ſcarcely be doubted, that this word *amends* (like the word *means*) had formerly its correſpondent form in the ſingular number, as it is derived from the French *amende*, though now it is excluſively eſtabliſhed in the plural form. If, therefore, it be alleged that *mean* ſhould be applied in the ſingular, becauſe it is derived from the French *moyen*, the ſame kind of argument may be advanced in favour of the ſingular *amende;* and the general analogy of the language may alſo be pleaded in ſupport of it.

Campbell, in his "Philoſophy of Rhetorick," has the following remark on the ſubject before us: "No perſons of taſte will, I preſume, venture ſo far to violate the preſent uſage, and conſequently to ſhock the ears of the generality of readers, as to ſay, "By this *mean*, by that *mean*."

Lowth and Johnſon ſeem to be againſt the uſe of *means* in the ſingular number. They do not, however, ſpeak deciſively on the point; but rather dubiouſly, and as if they knew that they were queſtioning eminent authorities, as well as general practice. That they were not decidedly againſt the application of this word to the ſingular number,

appears from their own language: "Whole ſentences, whether ſimple or compounded, may become members of other ſentences by *means* of ſome additional *connexion*."——Dr. LOWTH's *Introduction to Engliſh Grammar*.

"There is no other method of teaching that of which any one is ignorant, but by *means* of *ſomething* already known."——Dr. JOHNSON. *Idler*.

It is remarkable that our preſent verſion of the Scriptures makes no uſe, as far as the Compiler can diſcover, of the word *mean*; though there are ſeveral inſtances to be found in it of the uſe of *means*, in the ſenſe and connexion contended for. "By *this means* thou ſhalt have no portion on this ſide the river." Ezra iv. 16. "That by *means* of *death*," &c. Heb. ix. 15. It will ſcarcely be pretended, that the tranſlators of the ſacred volumes did not accurately underſtand the Engliſh language; or that they would have admitted one form of this word, and rejected the other, had not their determination been comformable to the beſt uſage. An attempt therefore to recover an old word, ſo long ſince diſuſed by the moſt correct writers, ſeems not likely to be ſucceſsful; eſpecially as the rejection of it is not attended with any inconvenience.

The practice of the beſt and moſt correct writers, or a great majority of them, corroborated by general uſage, forms, during its continuance, the ſtandard of language; more eſpecially, if, in particular inſtances, this practice continue, after objection and due conſideration. Every connexion and application of words and phraſes, thus ſupported, muſt therefore be proper, and entitled to reſpect, if not exceptionable in a moral point of view.

——"Si volet uſus
"Quem penes arbitrium eſt, et jus, et norma loquendi." Hor.

On this principle, many forms of expreſsion, not leſs deviating from the general analogy of the language, than thoſe before mentioned, are to be conſidered as ſtrictly proper and juſtifiable. Of this kind are the following. "*None* of them *are* varied to expreſs the gender:" and yet *none* originally

ſignified *no one*. "*Himſelf* ſhall do the work:" here, what was at firſt appropriated to the objective, is now properly uſed as the nominative caſe. "*You* have behaved yourſelves well:" in this example, the word *you* is put in the nominative caſe plural, with ſtrict propriety; though formerly it was confined to the objective caſe, and *ye* excluſively uſed for the nominative.

With reſpect to anomalies and variations of language, thus eſtabliſhed, it is the grammarian's buſineſs to ſubmit, not to remonſtrate. In pertinaciouſly oppoſing the deciſion of proper authority, and contending for obſolete modes of expreſsion, he may, indeed, diſplay learning and critical ſagacity; and, in ſome degree, obſcure points that are ſufficiently clear and decided; but he cannot reaſonably hope, either to ſucceed in his aims, or to aſsiſt the learner, in diſcovering and reſpecting the true ſtandard and principles of language.

Caſes which cuſtom has left dubious, are certainly within the grammarian's province. Here, he may reaſon and remonſtrate on the ground of derivation, analogy, and propriety; and his reaſonings may refine and improve the language: but when authority ſpeaks out and decides the point, it were perpetually to unſettle the language, to admit of cavil and debate. Anomalies then, under the limitation mentioned, become the law, as clearly as the plaineſt analogies.

The reader will perceive that, in the following ſentences, the uſe of the word *mean* in the old form has a very uncouth appearance: "By the *mean* of adverſity we are often inſtructed." "He preſerved his health by *mean* of exerciſe." "Frugality is one *mean* of acquiring a competency." They ſhould be, "By *means* of adverſity," &c. "By *means* of exerciſe," &c. "Frugality is one *means*," &c.

Good writers do indeed make uſe of the ſubſtantive *mean* in the ſingular number, and in that number only, to ſignify mediocrity, middle rate, &c. as, "This is *a mean* between the two extremes." But in the ſenſe of inſtrumentality, it

has been long diſuſed by the beſt authors, and by almoſt every writer.

This means and *that means* ſhould be uſed only when they refer to what is ſingular; *theſe means* and *thoſe means*, when they reſpect plurals: as, "He lived temperately, and by *this means* preſerved his health;" "The ſcholars were attentive, induſtrious, and obedient to their tutors; and by *theſe means* acquired knowledge."

We have enlarged on this article, that the young ſtudent may be led to reflect on a point ſo important, as that of aſcertaining the ſtandard of propriety in the uſe of language.

2. The diſtributive pronominal adjectives, *each*, *every*, *either*, agree with the nouns, pronouns, and verbs, of the ſingular number only: as, "The king of Iſrael, and Jehoſophat the king of Judah, ſat *each* on *his* throne;" "*Every* tree *is* known by *its* fruit:" unleſs the plural noun convey a collective idea; as, "Every ſix months;" "Every hundred years."——The following phraſes are exceptionable. "Let *each* eſteem others better than themſelves:" It ought to be "*himſelf*." "It is requiſite that the language ſhould be both perſpicuous and correct: In proportion as *either* of theſe two qualities are wanting, the language is imperfect:" It ſhould be "*is*." "'Tis obſervable, that *every* one of the letters bear date after his baniſhment, and contain a complete narrative of all his ſtory afterwards:" It ought to be "*bears*," and "*contains*."

Either is often uſed improperly, inſtead of *each*: as, "The king of Iſrael, and Jehoſophat the king of Judah, ſat *either* of them on his throne;" "Nadab and Abihu, the ſons of Aaron, took *either* of them his cenſer." *Each* ſignifies both of them taken diſtinctly or ſeparately; *either* properly ſignifies only the one or the other of them taken disjunctively.

In the courſe of this work, ſome examples will appear of erroneous tranſlations from the Holy Scriptures, with reſpect to grammatical conſtruction: but it may be proper to remark, that notwithſtanding theſe verbal miſtakes, the Bible, for the ſize of it, is the moſt accurate grammatical

compoſition that we have in the Engliſh language. The authority of ſeveral eminent grammarians might be adduced in ſupport of this aſsertion; but it may be ſufficient to mention only that of Dr. Lowth, who ſays, "The preſent tranſlation of the Bible is the beſt ſtandard of the Engliſh language."

3. Adjectives are ſometimes improperly applied as adverbs; as, "Indifferent honeſt; excellent well; miſerable poor;" inſtead of "Indifferently honeſt; excellently well; miſerably poor." "He behaved himſelf conformable to that great example;" "*conformably*." "Endeavour to live hereafter ſuitable to a perſon in thy ſtation;" "*ſuitably*." "I can never think ſo very mean of him;" "*meanly*." "He deſcribes this river agreeable to the common reading;" "*agreeably*." "Agreeable hereunto, it may not be amiſs," &c. "*agreeably*." "Thy exceeding great reward:" When united to an adjective, or adverb not ending in *ly*, the word *exceeding* has *ly* added to it: as, "exceedingly dreadful, exceedingly great;" "exceedingly well, exceedingly more active:" but when it is joined to an adverb or adjective, having that termination, the *ly* is omitted: as, "Some men think exceeding clearly, and reaſon exceeding forcibly;" "She appeared, on this occaſion, exceeding lovely."

Adverbs are likewiſe improperly uſed as adjectives: as, "He acted in this buſineſs *bolder* than was expected:" "They behaved the *nobleſt*, becauſe they were diſintereſted." They ſhould have been, "*more boldly; moſt nobly*."

4. Double comparatives and ſuperlatives ſhould be avoided: ſuch as, "A worſer conduct;" "On leſser hopes;" "A more ſerener temper;" "The moſt ſtraiteſt ſect;" "A more ſuperior work:" They ſhould be, "worſe conduct;" "leſs hopes;" "a more ſerene temper;" "the ſtraiteſt ſect;" "a ſuperior work."

5. Adjectives that have in themſelves a ſuperlative ſignification, do not properly admit of the ſuperlative form ſuperadded; ſuch as, "Chief, extreme, perfect, right, uni-

verſal," &c.; which are ſometimes improperly written "Chiefeſt, extremeſt, perfecteſt, righteſt, moſt univerſal," &c. The following expreſsions are therefore improper. "He ſometimes claims admiſsion to the chiefeſt offices." "The quarrel was become ſo univerſal and national;" "*become univerſal.*" "A method of attaining the *righteſt* and greateſt happineſs."

6. Inaccuracies are often found in the way wherein the degrees of compariſon are applied and conſtrued. The following are examples of wrong conſtruction in this reſpect: "This noble nation hath, of all others, admitted fewer corruptions." The word *fewer* is here conſtrued preciſely as if it were the ſuperlative. It ſhould be, "This noble nation hath admitted fewer corruptions than any other." We commonly ſay, "This is the weaker of the two;" or "The weakeſt of the two;" but the former is the regular mode of expreſsion, becauſe there are only two things compared. "The vice of covetouſneſs is what enters deepeſt into the ſoul of any other." "It celebrates the church of England as the moſt perfect of all others." Both theſe modes of expreſsion are faulty: we ſhould not ſay, "The beſt of any man," or, "The beſt of any other man," for "The beſt of men." The ſentences may be corrected by ſubſtituting the comparative in the room of the ſuperlative. "The vice, &c. is what enters deeper into the ſoul than any other." "It celebrates, &c. as more perfect than any other." It is alſo poſsible to retain the ſuperlative, and render the expreſsion grammatical. "Covetouſneſs, of all vices, enters the deepeſt into the ſoul." "It celebrates, &c. as the moſt perfect of all churches." Theſe ſentences contain other errors, againſt which it is proper to caution the learner. The words *deeper* and *deepeſt*, being intended for adverbs, ſhould have been *more deeply*, *moſt deeply*. The phraſes *more perfect*, and *moſt perfect*, are improper; becauſe perfection admits of no degrees of compariſon. We may ſay *nearer* or *neareſt* to perfection, or more or leſs imperfect.

7. When two perſons or things are ſpoken of in a ſentence, and there is occaſion to mention them again for the ſake of diſtinction, *that* is uſed in reference to the former, and *this*, in reference to the latter: as, "Self-love, which is the ſpring of action in the ſoul, is ruled by reaſon; but for *that*, man would be inactive; and but for *this*, he would be active to no end."

8. In ſome caſes, adjectives ſhould not be ſeparated from their ſubſtantives, even by words which modify their meaning, and make but one ſenſe with them: as, "A large enough number ſurely:" It ſhould be "A number large enough." "The lower ſort of people are good enough judges of one not very diſtant from them."

The adjective is uſually placed before its ſubſtantive: as, "A *generous* man;" "How *amiable* a woman!" The inſtances in which it comes after the ſubſtantives, are the following.

1ſt. When ſomething depends upon the adjective; and when it gives a better ſound, eſpecially in poetry: as, "A man *generous* to his enemies;" "Feed me with food *convenient* for me;" "A tree three feet *thick*." "A body of troops fifty thouſand *ſtrong*;" "The torrent tumbling through rocks *abrupt*."

2d, When the adjective is emphatical: as, "Alexander the *Great*;" "Lewis the *Bold*;" "Goodneſs *infinite*;" "Wiſdom *unſearchable*."

3d, When ſeveral adjectives belong to one ſubſtantive: as, "A man juſt, wiſe, and charitable;" "A woman modeſt, ſenſible, and virtuous."

4th, When the adjective is preceded by an adverb: as, "A boy ſteadily employed;" "A girl unaffectedly modeſt."

5th, When the verb *to be*, in any of its variations, comes between a ſubſtantive and an adjective, the adjective may frequently either precede or follow it: as, "The man is *happy*;" or, "*happy* is the man who makes virtue his choice:" "The interview was *delightful*;" or, "*delightful* was the interview."

6th, When the adjective expreſses ſome circumſtance of a ſubſtantive placed after an active verb; as, "Vanity often renders its poſſeſſor *deſpicable*." In an exclamatory ſentence, the adjective generally precedes the ſubſtantive; as, "How *deſpicable* does vanity often render its poſſeſſor!"

There is ſometimes great beauty, as well as force, in placing the adjective before the verb, and the ſubſtantive immediately after it: as, "Great is the Lord; juſt and true are thy ways, thou King of Saints."

Sometimes the word *all* is emphatically put after a number of particulars comprehended under it. "Ambition, intereſt, honour, *all* concurred." Sometimes a ſubſtantive, which likewiſe comprehends the preceding particulars, is uſed in conjunction with this adjective; as, "Royaliſts, republicans, churchmen, ſectaries, courtiers, patriots, *all parties*, concurred in the illuſion."

A ſubſtantive with its adjective is reckoned as one compounded word, whence they often take another adjective, and ſometimes a third, and ſo on: as, "An old man; a good old man; a very learned, judicious, good old man."

Every adjective, adjective pronoun, and participle, relates to ſome ſubſtantive; and is, in many inſtances, put abſolutely, eſpecially where the noun has been mentioned before, or is eaſily underſtood, though not expreſsed: as, "I often ſurvey the green fields, as I am very fond of *green*;" "The wiſe, the virtuous, the honoured, famed, and great," that is "perſons;" "The twelve," that is, "apoſtles;" "Have compaſsion on the *poor*; be feet to the *lame*, and eyes to the *blind*."

Sometimes the ſubſtantive becomes a kind of adjective, and has another ſubſtantive joined to it by a hyphen: as, "A ſea-fiſh; a ſilver-tankard; a mahogany-table;" an adjective-pronoun. The hyphen is not always uſed, but may be diſpenſed with, in caſes where the aſsociation has been long eſtabliſhed, and is become familiar. In ſome of theſe inſtances the two words coaleſce; as, "Icehouſe, inkhorn, Yorkſhire," &c.

Sometimes the adjective becomes a ſubſtantive, and has

another adjective joined to it: as, "The chief good;" "The vaſt immenſe of ſpace."

When an adjective has a prepoſition before it, the ſubſtantive being underſtood, it takes the nature of an adverb, and is conſidered as an adverb; as, "In general, in particular, in earneſt," &c. that is, "Generally, particularly, earneſtly."

RULE IX.

The article *a* or *an* agrees with nouns in the ſingular number only, individually or collectively: as, "A Chriſtian, an infidel, a ſcore, a thouſand."

The definite article *the* may agree with nouns in the ſingular or plural number: as, "The garden, the houſes, the ſtars."

The articles are often properly omitted: when uſed, they ſhould be juſtly applied, according to their diſtinct nature: as, "Gold is corrupting; the ſea is green; a lion is bold."

It is of the nature of both the articles to determine or limit the thing ſpoken of. *A* determines it to be one ſingle thing of the kind, leaving it ſtill uncertain which; *the* determines which it is, or of many, which they are.

The following paſſage will ſerve as an example of the different uſes of *a* and *the*, and of the force of the ſubſtantive without any article. "*Man* was made for ſociety, and ought to extend his good will to all men: but *a man* will naturally entertain a more particular kindneſs for *the men*, with whom he has the moſt frequent intercourſe; and enter into a ſtill cloſer union with *the man* whoſe temper and diſpoſition ſuit beſt with his own."

As the articles are ſometimes miſapplied, it may be of ſome uſe to exhibit a few inſtances: "And I perſecuted this way unto *the* death." The apoſtle does not mean any particular ſort of death, but death in general; the definite article therefore is improperly uſed: it ought to be "unto death," without any article.

"When he, the ſpirit of truth, is come, he will guide you into all truth;" that is, according to this tranſlation, "into all truth whatſoever, into truth of all kinds;" very different from the meaning of the evangeliſt, and from the original, "into all *the* truth;" that is, "into all evangelical truth, all truth neceſsary for you to know."

"Who breaks a butterfly upon *a* wheel?" it ought to be "*the* wheel," uſed as an inſtrument for the particular purpoſe of torturing criminals. "The Almighty hath given reaſon to *a* man, to be a light unto him:" It ſhould rather be, "to *man*," in general. "This day is ſalvation come to this houſe, foraſmuch as he alſo is *the* ſon of Abraham:" It ought to be, "*a* ſon of Abraham."

Theſe remarks may ſerve to ſhow the great importance of the proper uſe of the article, and the excellence of the Engliſh language in this reſpect; which, by means of its two articles, does moſt preciſely determine the extent of ſignification of common names.

1. A nice diſtinction of the ſenſe is ſometimes made by the uſe or omiſsion of the article *a*. If I ſay; "He behaved with *a* little reverence;" my meaning is poſitive. If I ſay, "He behaved with little reverence; my meaning is negative. And theſe two are by no means the ſame, or to be uſed in the ſame caſes. By the former, I rather praiſe a perſon; by the latter, I diſpraiſe him. For the ſake of this diſtinction, which is a very uſeful one, we may better bear the ſeeming impropriety of the article *a* before nouns of number. When I ſay, "There were few men with him;" I ſpeak diminutively, and mean to repreſent them as inconſiderable: Whereas, when I ſay; "There were *a* few men with him;" I evidently intend to make the moſt of them.

The article *the* has ſometimes a good effect in diſtinguiſhing a perſon by an epithet. "In the hiſtory of Henry the Fourth, by Father Daniel, we are ſurpriſed at not finding him *the* great man." "I own I am often ſurpriſed that he ſhould have treated ſo coldly, a man ſo much *the* gentleman."

This article is often elegantly put, after the manner of the French, for the pronoun poſſeſsive: as, "He looks him full in *the* face;" that is, "*in his* face." "In his preſence they were to ſtrike *the* forehead on the ground;" that is, "*their foreheads.*"

2. In general, it may be ſufficient to prefix the article to the former of two words in the ſame conſtruction; though the French never fail to repeat it in this caſe. "There were many hours, both of the night and day, which he could ſpend, without ſuſpicion, in ſolitary thought." It might have been "of *the* night and *of the* day." And, for the ſake of emphaſis, we often repeat the article in a ſeries of epithets. "He hoped that this title would ſecure him *a* perpetual and *an* independent authority."

We ſometimes, after the manner of the French, repeat the ſame article, when the adjective, on account of any clauſe depending upon it, is put after the ſubſtantive. "Of all the conſiderable governments among the Alps, a commonwealth is a conſtitution *the* moſt adapted of any to the poverty of thoſe countries." "With ſuch a ſpecious title as that of blood, which with the multitude is always the claim, *the* ſtrongeſt, and *the* moſt eaſily comprehended." "They are not the men in the nation *the* moſt difficult to be replaced."

3. In common converſation, and in familiar ſtyle, we frequently omit the articles, which might be inſerted with propriety in writing, eſpecially in a grave ſtyle. "At worſt, time might be gained by this expedient." "At *the* worſt," would have been better in this place. "Give me here John Baptiſt's head." There would have been more dignity in ſaying, "John *the* Baptiſt's head:" or, "The head of John the Baptiſt."

RULE X.

One ſubſtantive governs another, ſignifying a different thing, in the poſſeſsive or genitive caſe: as,

"My father's houſe;" "Man's happineſs;" "Virtue's reward."

When the annexed ſubſtantive ſignifies the ſame thing as the firſt, there is no variation of caſe: as, "George, King of Great Britain, Elector of Hanover," &c.; "Pompey contended with Cæſar, the greateſt general of his time;" "Religion, the ſupport of adverſity, adorns proſperity." Nouns thus circumſtanced are ſaid to be in appoſition to each other; and will admit a relative and verb to be inſerted between them: as we may ſay, "George, *who is* king," &c.; "Cæſar, *who was* the greateſt," &c. Religion, *which is* the ſupport of adverſity," &c.

The poſſeſſive caſe and the prepoſition *of*, are not always of the ſame import. We can ſay, "He treats *of* Grammar;" but not, "He treats Grammar's."

Subſtantives govern pronouns as well as nouns, in the genitive caſe: as, "Every tree is known by *its* fruit;" "Goodneſs brings *its* reward."

The pronoun *his*, when detached from the noun to which it relates, is to be conſidered, not as a poſſeſſive pronoun, but as the genitive caſe of the perſonal pronoun: as, "This compoſition is *his*." "Whoſe book is that?" "*His*." If we uſed the noun itſelf, we ſhould ſay, "This compoſition is John's." "Whoſe book is that?" "Eliza's." The poſition will be ſtill more evident, when we conſider that both the pronouns in the following ſentence muſt have a ſimilar conſtruction: "Is it *her* or *his* honour that is tarniſhed?" "It is not *hers*, but *his*."

Sometimes a ſubſtantive in the genitive or poſſeſſive caſe ſtands alone, the latter one by which it is governed being underſtood: as, "I called at the bookſeller's," that is, "at the bookſeller's *ſhop*."

1. If ſeveral nouns come together in the genitive caſe, the apoſtrophe with *s* is annexed to the laſt, and underſtood to the reſt: as, "This was my father, mother, and uncle's advice." But when any words intervene, perhaps,

on account of the increaſed pauſe, the ſign of the poſſeſſive ſhould be annexed to each: as, "I had the phyſician's, the ſurgeon's, and the apothecary's aſſiſtance."

2. In poetry, the additional *s* is frequently omitted, but the apoſtrophe retained, as in ſubſtantives in the plural number ending in *s*: as, "The wrath of Peleus' ſon." This ſeems not ſo allowable in proſe; which the following examples will demonſtrate: "Moſes' miniſter;" "Phinehas' wife;" "Feſtus came into Felix' room." "Theſe anſwers were made to the witneſs' queſtions." But in caſes which would give too much of the hiſsing ſound, or increaſe the difficulty of pronunciation, the omiſsion takes place even in proſe: as, "For righteouſneſs' ſake;" "For conſcience' ſake."

3. Little explanatory circumſtances are particularly awkward between a genitive caſe, and the word which uſually follows it: as, "She began to extol the farmer's, as ſhe called him, excellent underſtanding;" "the excellent underſtanding of the farmer, as ſhe called him.

4. When a ſentence conſiſts of terms ſignifying a name and an office, or of any expreſsions by which one part is deſcriptive or explanatory of the other, it may occaſion ſome doubt to which of them the ſign of the genitive caſe ſhould be annexed; or whether it ſhould be ſubjoined to them both. Thus, ſome would ſay; "I left the parcel at Smith's the bookſeller;" others, "at Smith the bookſeller's;" and perhaps others, "at Smith's the bookſeller's." The firſt of theſe forms is moſt agreeable to the Engliſh idiom; and if the addition conſiſts of two or more words, the caſe ſeems to be leſs dubious: as, "I left the parcel at Smith's, the bookſeller and ſtationer." But as this ſubject requires a little further explanation to make it intelligible to the learners, we ſhall add a few obſervations tending to unfold its principles.

A phraſe in which the words are ſo connected and dependent, as to admit of no pauſe before the concluſion,

neceſsarily requires the genitive ſign at or near the end of the phraſe: as, "Whoſe prerogative is it? It is the king of Great Britain's;" "That is the duke of Bridgewater's canal;" "The biſhop of Landaff's excellent book;" "The Lord Mayor of London's authority;" "The Captain of the guard's houſe."

When words in appoſition follow each other in quick ſucceſsion, it ſeems alſo moſt agreeable to our idiom, to give the ſign of the genitive a ſimilar ſituation; eſpecially if the noun which governs the genitive be expreſsed: as, "The Emperour Leopold's;" "Dionyſius the Tyrant's;" "For David my *ſervant's* ſake;" "Give me John the *Baptiſt's* head;" "Paul the *apoſtle's* advice." But when a pauſe is proper, and the governing noun not expreſsed; and when the latter part of the ſentence is extended, it appears to be requiſite that the ſign ſhould be applied to the firſt genitive, and underſtood to the other: as, "I reſide at Lord Stormont's, my old patron and benefactor;" "Whoſe glory did he emulate? He emulated Ceſar's, the greateſt general of antiquity." In the following ſentences, it would be very awkward to place the ſign, either at the end of each of the clauſes, or at the end of the latter one alone: "Theſe pſalms are David's, the king, prieſt, and prophet of the Jewiſh people;" "We ſtaid a month at Lord Littelton's, the ornament of his country, and the friend of every virtue." The ſign of the genitive caſe may very properly be underſtood at the end of theſe members, an ellipſis at the latter part of ſentences being a common conſtruction in our language; as the learner will ſee by one or two examples: "They wiſhed to ſubmit, but he did not;" that is, "he did not *wiſh to ſubmit*;" "He ſaid it was their concern, but not his;" that is, "not his *concern*."

If we annex the ſign of the genitive to the end of the laſt clauſe only, we ſhall perceive that a reſting place is wanted, and that the connecting circumſtance is placed too remotely to be either perſpicuous or agreeable: as, "Whoſe glory did he emulate?" "He emulated Ceſar, the greateſt

general of *antiquity's;*" "Theſe pſalms are David, the king, prieſt, and prophet of the Jewiſh *people's.*" It is much better to ſay, "This is *Paul's* advice, the Chriſtian hero, and great apoſtle of the Gentiles," than, "This is Paul, the Chriſtian hero, and great apoſtle of the *Gentiles'* advice." On the other hand, the application of the genitive ſign to both or all the nouns in appoſition, would be generally harſh and diſpleaſing, and perhaps in ſome caſes incorrect: as, "the Emperour's Leopold's;" "King's George's;" "Charles's the Second's;" "the parcel was left at Smith's, the bookſeller's and Stationer's." The rules which we have endeavoured to elucidate, will prevent the inconvenience of both theſe modes of expreſsion; and they appear to be ſimple, perſpicuous, and conſiſtent with the idiom of the language.

5. The Engliſh genitive has oſten an unpleaſant ſound; ſo that we daily make more uſe of the particle *of* to expreſs the ſame relation. There is ſomething awkward in the following ſentences, in which this method has not been taken. "The general in the army's name, publiſhed a declaration." "The Commons' vote." "The Lords' houſe." "Unleſs he be very ignorant of the kingdom's condition." It were certainly better to ſay, "In the name of the army;" "The votes of the Commons;" "The Houſe of Lords;" "The condition of the kingdom." It is alſo rather harſh to uſe two Engliſh genitives with the ſame ſubſtantive; as, "Whom he acquainted with the pope's and the king's pleaſure." "The pleaſure of the pope and the king," would have been better.

We ſometimes meet with three ſubſtantives dependent on one another, and connected by the prepoſition *of* applied to each of them: as, "The ſeverity of the diſtreſs of the ſon of the king, touched the nation;" but this mode of expreſsion is not to be recommended. It would be better to ſay, "The ſevere diſtreſs of the king's ſon, touched the nation;" We have a ſtriking inſtance of this laborious mode of expreſsion,

in the following ſentence: "*Of* ſome *of* the books *of* each *of* theſe claſſes *of* literature, a Catalogue will be given at the end of the work."

6. In ſome caſes, we uſe both the genitive termination and the prepoſition *of;* as, "It is a diſcovery of Sir Iſaac Newton's." Sometimes indeed, unleſs we throw the ſentence into another form, this method is abſolutely needful, in order to diſtinguiſh the ſenſe, and to give the idea of property, ſtrictly ſo called, which is the moſt important of the relations expreſsed by the genitive caſe: for the expreſsions, "This picture of my friend," and, "This picture of my friend's," ſuggeſt very different ideas. The latter only is that of property in the ſtricteſt ſenſe. The idea would, doubtleſs, be conveyed in a better manner, by ſaying, "This picture belonging to my friend."

Where this double genitive, as it may be called, is not neceſsary to diſtinguiſh the ſenſe, and eſpecially in a grave ſtyle, it is generally omitted. Except to prevent ambiguity, it ſeems to be allowable only in caſes which ſuppoſe the exiſtence of a plurality of ſubjects of the ſame kind. In the expreſsions, "A ſubject of the emperour's; "A ſentiment of my brother's;" more than one ſubject, and one ſentiment, are ſuppoſed to belong to the poſſeſsor. But when this plurality is neither intimated nor neceſsarily ſuppoſed, the double genitive, except as beforementioned, ſhould not be uſed: as, "This houſe of the governour is very commodious;" "The crown of the king was ſtolen;" "That privilege of the ſcholar was never abuſed." (See page 38.) But after all that can be ſaid for this double genitive, ſome grammarians think that it would be better to avoid the uſe of it altogether, and to give the ſentiment another form of expreſsion.

7. When an entire clauſe of a ſentence, beginning with a participle of the preſent tenſe, is uſed as one name, or to expreſs one idea or circumſtance, the noun on which it depends may be put in the genitive caſe; thus, inſtead of

ſaying, "What is the reaſon of this perſon diſmiſsing his ſervant ſo haſtily?" that is, "What is the reaſon of this perſon in diſmiſsing his ſervant ſo haſtily?" we may ſay, and perhaps ought to ſay, "What is the reaſon of this perſon's diſmiſsing of his ſervant ſo haſtily?' juſt as we ſay, "What is the reaſon of this perſon's haſty diſmiſsion of his ſervant?" So alſo, we ſay, "I remember it being reckoned a great exploit;" or, more properly, "I remember its being reckoned," &c. The following ſentence is correct and proper? "Much will depend on *the pupil s compoſing*, but more on *his reading* frequently." It would not be accurate to ſay, "Much will depend on the *pupil compoſing*," &c. We alſo properly ſay; "This will be the effect *of the pupil's compoſing* frequently;" inſtead of, "*of the pupil compoſing* frequently."

RULE XI

Active verbs govern the objective caſe: as, "Truth ennobles *her;*" "She comforts *me;* "They ſupport *us;* "Virtue rewards *them* that follow *her.*"

In Engliſh the nominative caſe, denoting the agent, uſually goes before the verb; and the objective caſe, denoting the object, follows the verb active; and it is the order that determines the caſe in *nouns;* as, "Alexander conquered the Perſians." But the *pronoun,* having a proper form for each of thoſe caſes, ſometimes, when it is in the objective caſe, is placed before the verb; and, when it is in the nominative caſe, follows the object and verb; as, "*Whom* ye ignorantly worſhip, *him* declare I unto you."

This poſition of the pronoun ſometimes occaſions its proper caſe and government to be neglected: as in the following inſtances. "Who ſhould I eſteem more than the wiſe and good?" "By the character of thoſe who you chooſe for your friends, your own is likely to be formed." "Thoſe are the perſons who he thought true to his intereſts." "Who ſhould I ſee the other day but my old

friend?" "Whoever the court favours." In all theſe places it ought to be *whom*, the relative being governed in the objective caſe by the verbs "eſteem, chooſe, thought," &c. "He, who under all proper circumſtances, has the boldneſs to ſpeak truth, chooſe for thy friend:" It ſhould be "*him* who," &c.

Verbs neuter do not act upon or govern nouns and pronouns. "He *ſleeps*; they *muſe*," &c. are not tranſitive. They are therefore not followed by an objective caſe, ſpecifying the object of an action. But when this caſe, or an object of action, comes after ſuch verbs, though it may carry the appearance of being governed by them, it is affected by a prepoſition or ſome other word underſtood: as, "He reſided many years [that is, *for* or *during* many years] in that ſtreet;" "He rode ſeveral miles [that is, *for* or *through* the ſpace of ſeveral miles] on that day;" "He lay an hour [that is, *during* an hour] in great torture." In the phraſes, "To dream a dream," "To live a virtuous life," &c. it appears that the noun expreſſes the ſame notion with the verb, and that it is no object of an action.

1. Some writers, however, uſe certain neuter verbs as if they were tranſitive, putting after them the objective caſe of the pronoun which was the nominative caſe to it, agreeably to the French conſtruction of reciprocal verbs; but this cuſtom is ſo foreign to the idiom of the Engliſh tongue, that it ought not to be adopted or imitated. The following are ſome inſtances of this practice. "*Repenting* him of his deſign." "The king ſoon found reaſon *to repent* him of his provoking ſuch dangerous enemies." "The popular Lords did not fail to *enlarge* themſelves on the ſubject." "The nearer his ſucceſſes *approached* him to the throne." "Go *flee* thee away into the land of Judah." "I think it by no means a fit and decent thing to *vie* charities," &c. "They have ſpent their whole time and pains to *agree* the ſacred with the profane chronology."

2. Active verbs are ſometimes as improperly made neuter; as, "I muſt *premiſe with* three circumſtances." "Thoſe that think to *ingratiate with* him by calumniating me."

3. The neuter verb is varied like the active; but, having ſomewhat of the nature of the paſsive, it admits, in many inſtances, of the paſsive form, retaining ſtill the neuter ſignification, chiefly in ſuch verbs as ſignify ſome ſort of motion, or change of place or condition: as, "I am come; I was gone; I am grown; I was fallen;" The following examples, however, appear to be erroneous, in giving the neuter verbs a paſsive form, inſtead of an active one. "The rule of our holy religion, from which we *are* infinitely *ſwerved*." "The whole obligation of that law and covenant *was* alſo *ceaſed*." "Whoſe number *was* now *amounted* to three hundred." "This mareſchal, upon ſome diſcontent, *was entered* into a conſpiracy againſt his maſter." "At the end of a campaign, when half the men *are deſerted* or killed." It ſhould be, "*have* ſwerved, *had* ceaſed," &c.

4. The verb *to be*, through all its variations, has the ſame caſe after it, as that which next precedes it: "*I* am *he* whom they invited;" "*It* may be (or might have been) *he*, but *it* cannot be (or could not have been) I:" "*It* is impoſsible to be *they*;" "*It* ſeems to have been *he*, who conducted himſelf ſo wiſely;" "*It* appeared to be *ſhe* that tranſacted the buſineſs;" "I underſtood *it* to be *him*;" "I believed *it* to have been *them*;" "We at firſt took the perſon to be *her*, but were afterwards convinced that *it* was not *ſhe*." "He is not the perſon *who* it ſeemed he was." "He is really the perſon *who he* appeared to be." "She is not now the woman *whom* they repreſented *her* to have been." "*Whom* do you fancy *him* to be?" By theſe examples, it appears that this ſubſtantive verb, has no government of caſe, but ſerves, in all its forms, as a conductor to the caſes; ſo that the two caſes which, in the conſtruction of the ſentence, are the *next* before and after it, muſt always be alike.

The following ſentences contain deviations from the rule, and exhibit the pronoun in a wrong caſe: "It might have been *him*, but there is no proof of it;" "Though I was blamed, it could not have been *me*;" "I ſaw one whom I took to be *ſhe*;" "She is the perſon *who* I underſtood it to have been;" "*Who* do you think me to be?" "*Whom* do men ſay that I am?" "And *whom* think ye that I am?"

5. The auxiliary *let* governs the objective caſe: as, "Let *him* beware;" "Let *us* judge candidly;" Let *them* not preſume;" "Let *me* die the death of the righteous."

RULE XII.

One verb governs another that follows it, or depends upon it, in the infinitive mood: as, "Ceaſe *to do* evil; learn *to do* well;" "We ſhould be prepared *to render* an account of our actions."

The prepoſition *to*, though generally uſed before the latter verb, is ſometimes properly omitted: as, "I heard him ſay it;" inſtead of, "*to* ſay it."

The verbs which have commonly other verbs following them in the infinitive mood, without the ſign *to*, are "Bid, dare, need, make, ſee, hear, feel;" and alſo, "let," not uſed as an auxiliary; and perhaps a few others: as, "I bade him do it;" "Ye dare not do it;" "I ſaw him do it;" "I heard him ſay it;" "Thou letteſt him go."

1. In the following paſſages, the word *to*, the ſign of the infinitive mood, where it is diſtinguiſhed by Italic characters, is ſuperfluous and improper. "I have obſerved ſome ſatiriſts *to* uſe," &c. "To ſee ſo many *to* make ſo little conſcience of ſo great a ſin." "It cannot but be a delightful ſpectacle to God and angels, to ſee a young perſon, beſieged by powerful temptations on either ſide, *to* acquit himſelf glorioufly, and reſolutely *to* hold out againſt the moſt violent aſſaults; to behold one in the prime and

flower of his age, that is courted by pleaſures and honours, by the devil, and all the bewitching vanities of the world, *to* reject all theſe, and *to* cleave ſtedfaſtly unto God."

This mood has alſo been improperly uſed in the following places. "I am not like other men, *to* envy the talents I cannot reach." "Grammarians have denied, or at leaſt doubted, them *to be* genuine." "That all our doings may be ordered by thy governance, *to do* always what is righteous in thy ſight."

Adjectives, ſubſtantives, and participles, frequently govern the infinitive mood after them: as, "He is eager to learn;" She is worthy to be loved;" "They have a deſire to improve;" "Endeavouring to perſuade."

The infinitive mood has much of the nature of a ſubſtantive, expreſsing the action itſelf which the verb ſignifies, as the participle has the nature of an adjective. Thus the infinitive mood does the office of a ſubſtantive in different caſes: In the nominative; as, "*To play* is pleaſant:" in the objective; as, "Boys love *to play*;" "For *to will* is preſent with me; but *to perform* that which is good, I find not."

The infinitive mood is often made abſolute, or uſed independently on the reſt of the ſentence, ſupplying the place of the conjunction *that* with the ſubjunctive mood: as, "To confeſs the truth, I was in fault;" "To begin with the firſt;" "To proceed;" "To conclude;" that is, "That I may confeſs," &c.

RULE XIII.

In the uſe of verbs and words that, in point of time, relate to each other, the order of time muſt be obſerved. Inſtead of ſaying, "The Lord *hath given*, and the Lord hath taken away;" we ſhould ſay, "The Lord *gave*," &c. "Inſtead of, "I *remember* him theſe many years;" it ſhould be, "I *have remembered* him," &c.

It is not eaſy to give particular rules for the management of the moods and tenſes of verbs with reſpect to one another, ſo that they may be proper and conſiſtent; but the beſt rule that can be given is this very general one, to obſerve what the ſenſe neceſsarily requires. It may, however, be of uſe to give a few examples that ſeem faulty in theſe reſpects. "I intended *to have written* laſt week," is a very common phraſe; the infinitive being in the paſt time, as well as the verb which it follows. But it is certainly wrong: for how long ſoever it now is ſince I thought of writing, "to write" was then preſent to me, and muſt ſtill be conſidered as preſent, when I bring back that time, and the thoughts of it. It ought, therefore, to be, "I intended *to write* laſt week." The following ſentences are alſo erroneous: "I cannot excuſe the remiſsneſs of thoſe whoſe buſineſs it ſhould have been, as it certainly was their intereſt, to *have interpoſed* their good offices." "There were two circumſtances which made it neceſsary for them to *have loſt* no time." "Hiſtory painters would have found it difficult to *have invented* ſuch a ſpecies of beings." It ought to be, "*to interpoſe, to loſe, to invent.*" "On the morrow, becauſe he ſhould have known the certainty, wherefore he was accuſed of the Jews, he looſed him." It ought to be, "becauſe he *would know*," or rather, "*being willing to know.*" "The blind man ſaid unto him, Lord, that I *might* receive my ſight." "If by any means I *might* attain unto the reſurrection of the dead;" "*may*," in both places, would have been better. "From his knowledge, he appears to ſtudy the Scriptures with great attention;" "*to have ſtudied*," &c. "I feared that I ſhould have loſt it, before I arrived at the city;" "*ſhould loſe it.*" "I had rather walk:" It ſhould be, "I *would* rather walk." "It would have afforded me no ſatisfaction, if I could perform it:" it ſhould be, "if I *could have* performed it;" or, "It *would afford* me no ſatisfaction, if I *could perform* it."

To preſerve conſiſtency in the time of verbs, we muſt recollect that, in the ſubjunctive mood, the preſent and im-

perfect tenſes often carry with them ſomewhat of a future ſenſe; and that the auxiliaries *ſh uld* and *would*, in the imperfect times, are uſed to expreſs the preſent and future as well as the paſt; for which ſee page 62.

1. It is proper further to obſerve, that verbs of the infinitive mood in the following form; "to write," "to be writing," and "to be written," always denote ſomething *contemporary with* the time of the governing verb, or *ſubſequent to it;* but when verbs of that mood are expreſsed as follows: "To have been writing," "to have written," and "to have been written," they always denote ſomething *antecedent* to the time of the governing verb. This remark is thought to be of importance; for, if duly attended to, it will, in moſt caſes, be ſufficient to direct us in the relative application of theſe tenſes.

The following ſentence is properly and analogically expreſsed: "I found him better than I expected to find him." "Expected *to have found* him," is irreconcileable alike to grammar and to ſenſe. Indeed all verbs expreſsive of hope, deſire, intention, or command, muſt invariably be followed by the preſent, and not the perfect of the infinitive. Every perſon would perceive an error in this expreſsion; "It is long ſince I commanded him *to have done* it:" Yet, "expected to *have found*," is no better. It is as clear that the *finding* muſt be poſterior to the expectation, as that the *obedience* muſt be poſterior to the command.

In the ſentence which follows, the latter verb is with propriety put in the perfect tenſe of the infinitive mood: "It would have afforded me great pleaſure, *to have been* the meſsenger of ſuch intelligence." As the meſsage muſt have preceded the pleaſure, the infinitive which expreſses it, muſt alſo be precedent in time. But in this ſentence, "It was truly comfortable *to ſee* him ſo affectionate and dutiful to his parents," the verb is properly put in the preſent of the infinitive; becauſe the *comfort* and the *ſeeing* were contemporary.

Before we quit this ſubject, we muſt inform the learner, that in order to expreſs the paſt time with the defective verb *ought*, the perfect of the infinitive muſt always be uſed: as, "He ought *to have done* it." When we uſe that verb, this is the only poſsible way to diſtinguiſh the paſt from the preſent.

RULE XIV.

Participles govern words in the ſame manner as the verbs do from which they are derived: as, "I am weary with *hearing him;*" "She is *inſtructing us;*" "He was *admoniſhing them.*"

1. Participles are ſometimes governed by the article; for the preſent participle, with the definite article *the* before it, becomes a ſubſtantive, and muſt have the prepoſition *of* after it: as, "Theſe are the rules of grammar, by the obſerving of which, you may avoid miſtakes." It would not be proper to ſay, "by the obſerving which;" nor, "by obſerving of which:" but the phraſe, without either the article or prepoſition, would be right: as, "by obſerving which." The article *a* or *an*, has the ſame effect; as, "This was a betraying of the truſt repoſed in him."

This rule ariſes from the nature and idiom of our language, and from as plain a principle as any on which it is founded; namely, that a word which has the article before it, and the poſſeſsive prepoſition *of* after it, muſt be a noun; and, if a noun, it ought to follow the conſtruction of a noun, and not to have the regimen of a verb. It is the participial termination of this ſort of words that is apt to deceive us, and make us treat them as if they were of an amphibious ſpecies, partly nouns and partly verbs.

The following are a few examples of the violation of this rule. "He was ſent to prepare the way, by preaching of repentance:" It ought to be, "by *the* preaching of repentance;" or, "by preaching repentance." "By the continual mortifying our corrupt affections." It ſhould be, "by

the continual mortifying *of*;" or, "by continually mortifying our corrupt affections." They laid out themſelves towards *the* advancing and promoting the good of it;" "towards advancing and promoting the good." "It is *an* overvaluing ourſelves, to reduce every thing to the narrow meaſure of our capacities;" "it is overvaluing ourſelves;" or, "*an* overvaluing *of* ourſelves." "Keeping of one day in ſeven," &c. It ought to be, "*the* keeping *of* one day;" or, "keeping one day."

2. The ſame obſervations which have been made reſpecting the effect of the article and participle, appear to be applicable to the pronoun and participle when they are ſimilarly aſſociated: as, "Much depends on *their obſerving of* the rule, and error will be the conſequence of *their neglecting of* it," inſtead of "*their obſerving* the rule, and "*their neglecting* it." We ſhall perceive this more clearly, if we ſubſtitute a noun for the pronoun: as, "Much depends upon *Tyro's obſerving of* the rule," &c. But, as this conſtruction ſounds rather harſhly, it would, in general, be better to expreſs the ſentiment in the following, or ſome other form: "Much depends on the *rule's being obſerved*; and error will be the conſequence of *its being neglected*." This remark may be applied to ſeveral other modes of expreſsion to be found in this work; which, though they are contended for as ſtrictly correct, are not always the moſt eligible, on account of their unpleaſant ſound. See pages 38, 55, 56, 147, &c.

We ſometimes meet with expreſsions like the following: "*In forming of* his ſentences, he was very exact;" "*From calling of* names, he proceeded to blows." But this is incorrect language: for prepoſitions do not, like articles and pronouns, convert the participle into the nature of a ſubſtantive; as we have ſhown above in the phraſe, "By obſerving which."

3. As the perfect participle and the imperfect tenſe are ſometimes different in their form, care muſt be taken that

they be not indiſcriminately uſed. It is frequently ſaid, "He begun," for "he began;" "He run," for "he ran;" "He drunk," for "he drank;" the participle being here uſed inſtead of the imperfect tenſe: and much more frequently the imperfect tenſe inſtead of the participle: as, "I had wrote," for, "I had written;" "I was choſe," for "I was choſen;" "I have ate," for, "I have eaten." "His words were interwove with ſighs;" "were *interwoven*." "He would have ſpoke;" "*ſpoken*." "He hath bore witneſs to his faithful ſervants;" "*borne*." "By this means he over-run his guide;" *over-ran*." "The ſun has roſe;" "*riſen*." "His conſtitution has been greatly ſhook, but his mind is too ſtrong to be ſhook by ſuch cauſes;" "*ſhaken*," in both places. "They were verſes wrote on glaſs;" "*written*." "Philoſophers have often miſtook the ſource of true happineſs:" It ought to be "*miſtaken*."

The participle ending in *ed* is often improperly contracted by changing *ed* into *t*: as, "In good behaviour, he is not *ſurpaſt* by any pupil of the ſchool." It ought to be "*ſurpaſſed*."

RULE XV.

Adverbs, though they have no government of caſe, tenſe, &c. require an appropriate ſituation in the ſentence, viz. for the moſt part, before adjectives, after verbs active or neuter, and frequently between the auxiliary and the verb: as, "He made a *very ſenſible* diſcourſe, he *ſpoke unaffectedly* and *forcibly*, and *was attentively heard* by the whole aſſembly."

A few inſtances of erroneous poſitions of adverbs may ſerve to illuſtrate the rule. "He muſt not expect to find ſtudy agreeable always;" "*always* agreeable." "We always find them ready when we want them;" "we find them *always* ready," &c. "Diſſertations which have re-

markably been fulfilled; "which have been *remarkably*." "Inſtead of looking contemptuouſly down on the crooked in mind or in body, we ſhould look up thankfully to God, who hath made us better;" "inſtead of looking down *contemptuouſly*, &c. we ſhould *thankfully look up*," &c. "If thou art bleſsed naturally with a good memory, continually exerciſe it;" "*naturally bleſsed*," &c. "exerciſe it *continually*."

Sometimes the adverb is placed with propriety before the verb, or at ſome diſtance after it, and ſometimes between the two auxiliaries; as in the following examples. "Vice *always* creeps by degrees, and *inſenſibly* twines around us thoſe concealed fetters, by which we are at laſt *completely* bound." "He encouraged the Engliſh Barons to carry their oppoſition *farther*." "They compelled him to declare that he would abjure the realm *for ever*;" inſtead of, "to carry farther their oppoſition;" and to abjure for ever the realm." "He has *generally* been reckoned an honeſt man." "The book may *always* be had at ſuch a place;" in preference to "has been generally;" and "may be always."

From the preceding remarks and examples, it appears that no exact and determinate rule can be given for the placing of adverbs, on all occaſions. The general rule may be of conſiderable uſe; but the eaſy flow, and perſpicuity of the phraſe, are the two things which ought to be chiefly regarded.

The adverb *there* is often uſed as an expletive, or as a word that adds nothing to the ſenſe; in which caſe it precedes the verb and the nominative noun: as, "There is a perſon at the door;" "There are ſome thieves in the houſe;" which would be as well or better expreſsed by ſaying, "A perſon is at the door;" "Some thieves are in the houſe." Sometimes it is made uſe of to give a ſmall degree of emphaſis to the ſentence: as, "*There* was a man ſent from God, whoſe name was John." When it is applied in its ſtrict ſenſe, it principally follows the verb and the nominative caſe: as, "The man ſtands *there*."

1. The adverb *never* generally precedes the verb: as, "I never was there;" "He never comes at a proper time." When an auxiliary is uſed, it is placed indifferently, either before or after this adverb: as, "He was never ſeen (or never was ſeen) to laugh from that time." *Never* ſeems to be improperly uſed in the following paſsages. "Aſk me never ſo much dowry and gift." "If I make my hands never ſo clean." "Charm he never ſo wiſely." The word "*ever*" would be more ſuitable to the ſenſe.

2. In imitation of the French idiom, the adverb of place *where*, is often uſed inſtead of the pronoun relative and a prepoſition. "They framed a proteſtation, *where* they repeated all their former claims;" i. e. "*in which* they repeated." "The king was ſtill determined to run forwards, in the ſame courſe *where* he was already, by his precipitate career, too fatally advanced;" i. e. "*in which* he was." But it would be better to avoid this mode of expreſsion.

The adverbs *hence*, *thence*, and *whence*, imply a prepoſition; for they ſignify, "from this place, from that place, from what place." It ſeems therefore, ſtrictly ſpeaking, to be improper to join a prepoſition along with them, becauſe it is ſuperfluous: as, "This is the leviathan, from whence the wits of our age are ſaid to borrow their weapons;" "An ancient author prophecies from hence." But the origin of theſe words is ſo little attended to, and the prepoſition *from* ſo often uſed in conſtruction with them, that the omiſsion of it, in many caſes, would ſeem ſtiff and diſagreeable.

The adverbs *here*, *there*, *where*, are often improperly applied to verbs ſignifying motion, inſtead of the adverbs *hither*, *thither*, *whither*: as, "He came *here* haſtily;" "They rode *there* with ſpeed." They ſhould be, "He came *hither*;" "They rode *thither*," &c.

3. We have ſome examples of adverbs being uſed for ſubſtantives: "In 1687, he erected it into a community of regulars, ſince *when*, it has begun to increaſe in thoſe coun-

tries as a religious order;" i. e. "ſince *which time.*" "A little while, and I ſhall not ſee you;" i. e. "a *ſhort time.*" "It is worth their while;" i. e. "it deſerves their time and pains." But this uſe of the word rather ſuits familiar than grave ſtyle. The ſame may be ſaid of the phraſe, "To do a thing *anyhow*;" i. e. "in any manner;" or, "*ſomehow*;" i. e. "in ſome manner." "Somehow, worthy as theſe people are, they look upon public penance as diſreputable."

RULE XVI.

Two negatives in Engliſh, deſtroy one another, or are equivalent to an affirmative: as, "*Nor* did they *not* perceive him;" that is, "they did perceive him." *Never* ſhall I *not* confeſs;" that is, "I ſhall never avoid confeſsing;" or, "I ſhall always confeſs." But it is better to expreſs an affirmation by a regular affirmative, than by two negatives.

Some writers have improperly employed two negatives inſtead of one; as in the following inſtances: "I never did repent for doing good, nor ſhall not now;" "*nor ſhall I now.*" "Never no imitator ever grew up to his author;" "*never did any,*" &c. "I cannot by no means allow him what this argument muſt prove;" "I cannot by *any* means," &c. or, "I *can by no means.*" "Nor let no comforter approach me;" "nor let *any* comforter," &c. "Nor is danger ever apprehended in ſuch a government, no more than we commonly apprehend danger from thunder or earthquakes:" It ſhould be, "*any more.*" "Arioſto, Taſſo, Galileo, *no more* than Raphael, were *not* born in republicks."

RULE XVII.

Prepoſitions govern the objective caſe: as, "I have heard a good character *of her;*" "*From him* that is needy turn not away;" "A word to the

wiſe is ſufficient *for them*;" "Strength of mind is *with them* that are pure in heart."

The following are examples of the nominative caſe being uſed inſtead of the objective. "Who ſerveſt thou under?" "Who do ye ſpeak to?" "We are ſtill much at a loſs who civil power belongs to." "Who doſt thou aſk for?" "Aſſociate not with thoſe who none can ſpeak well of." In all theſe places it ought to be "*whom*."

The prepoſitions *to* and *for* are often underſtood, chiefly before the pronouns: as, "Give me the book;" "Get me ſome paper;" that is, "*to* me; *for* me." "Wo is me;" i. e. "*to* me." "He was baniſhed England;" i. e. "*from* England."

1. The prepoſition is often ſeparated from the relative which it governs: as, "Whom wilt thou give it to?" inſtead of, "*To whom* wilt thou give it?" "He is an author whom I am much delighted with;" "The world is too polite to ſhock authors with a truth, which generally their bookſellers are the firſt that inform them of." This is an idiom to which our language is ſtrongly inclined; it prevails in common converſation, and ſuits very well with the familiar ſtyle in writing: but the placing of the prepoſition before the relative, is more graceful, as well as more perſpicuous, and agrees much better with the ſolemn and elevated ſtyle.

2. Some writers ſeparate the prepoſition from its noun, in order to connect different prepoſitions with the ſame noun: as, "To ſuppoſe the zodiac and planets to be efficient *of*, and antecedent *to*, themſelves." This, whether in the familiar or the ſolemn ſtyle, is always inelegant, and ſhould generally be avoided. In forms of law and the like, where fulneſs and exactneſs of expreſsion muſt take place of every other conſideration, it may be admitted.

3. Different relations, and different ſenſes, muſt be expreſsed by different prepoſitions, though in conjunction

with the ſame verb or adjective. Thus we ſay, "to converſe *with* a perſon, *upon* a ſubject, *in* a houſe," &c. We alſo ſay, "We are diſappointed *of* a thing," when we cannot get it, "and diſappointed *in* it," when we have it, and find it does not anſwer our expectations. But two different prepoſitions muſt be improper in the ſame conſtruction, and in the ſame ſentence: as, "The combat *between* thirty Britons *againſt* twenty Engliſh."

In ſome caſes, it is difficult to ſay to which of two prepoſitions the preference is to be given, as both are uſed promiſcuouſly, and cuſtom has not decided in favour of either of them. We ſay, "Expert at," and "expert in a thing." "Expert at finding a remedy for his miſtakes;" "Expert in deception."

When prepoſitions are ſubjoined to nouns, they are generally the ſame that are ſubjoined to the verbs from which the nouns are derived: as, "A compliance *with*," "to comply *with*;" "A diſpoſition *to* tyranny," "diſpoſed *to* tyranniſe."

4. As an accurate and appropriate uſe of the prepoſition is of great importance, we ſhall ſelect a conſiderable number of examples of impropriety, in the application of this part of ſpeech.

1ſt, With reſpect to the prepoſition *of*.—"He is reſolved of going to the Perſian court;" "*on* going," &c. "He was totally dependent of the Papal crown;" "*on* the Papal," &c. "To call of a perſon," and "to wait of him;" "*on* a perſon," &c. "He was eager of recommending it to his fellow-citizens," "*in* recommending," &c. *Of* is ſometimes omitted, and ſometimes inſerted, after *worthy*: as, "It is worthy obſervation," or, "of obſervation." But it would have been better omitted in the following ſentences. "The emulation, who ſhould ſerve their country beſt, no longer ſubſiſts among them, but *of* who ſhould obtain the moſt lucrative command." "The rain hath been falling *of* a long time;" "falling a long time." "It is ſituation

chiefly which decides of the fortune and characters of men;" "decides the fortune," or, "*concerning* the fortune." "He found the greateſt difficulty of writing;" "*in* writing." "It might have given me a greater taſte of its antiquities." A taſte *of* a thing implies actual enjoyment of it; but a taſte *for* it, implies only a capacity for enjoyment. "This had a much greater ſhare of inciting him, than any regards after his father's commands;" "ſhare *in* inciting," and "regard *to* his father's," &c.

2d, With reſpect to the prepoſitions *to* and *for*.—"You have beſtowed your favours to the moſt deſerving perſons;" "*upon* the moſt deſerving," &c. "He accuſed the miniſters for betraying the Dutch;" "*of* having betrayed." "His abhorrence to that ſuperſtitious figure;" "*of* that," &c. "A great change to the better;" "*for* the better." "Thy prejudice to my cauſe;" "*againſt*." "The Engliſh were very different people then to what they are at preſent;" "*from* what," &c. "In compliance to the declaration;" "*with*," &c. "It is more than they thought for;" "thought *of*." "There is no need for it;" "*of* it." *For* is ſuperfluous in the phraſe, "More than he knows *for*." "No diſcouragement for the authors to proceed;" "*to* the authors," &c. "It was perfectly in compliance to ſome perſons;" "*with*." The wiſeſt princes need not think it any diminution to their greatneſs, or derogation to their ſufficiency, to rely upon counſel;" "diminution *of*," and "derogation *from*."

3d, With reſpect to the prepoſitions *with* and *upon*.—"Reconciling himſelf with the king." "Thoſe things which have the greateſt reſemblance with each other, frequently differ the moſt." "That ſuch rejection ſhould be conſonant with our common nature;" "conformable with," &c. "The hiſtory of Peter is agreeable with the ſacred texts." In all the above inſtances, it ſhould be "*to*," inſtead of "*with*." "It is a uſe that perhaps I ſhould not have thought on;" "thought *of*." "A greater quantity may be taken from the heap, without making any ſenſible alte-

ration upon it;" "*in* it." "Intruſted to perſons on whom the parliament could confide;" "*in* whom." "He was made much on at Argos;" "much *of*." "If policy can prevail upon force;" "*over* force." "I do likewiſe diſſent with the examiner;" "*from*."

4th, With reſpect to the prepoſitions *in*, *from*, &c.—— "They ſhould be informed in ſome parts of his character;" "*about*," or "*concerning*." "Upon ſuch occaſions as fell into their cognizance;" "*under*." "That variety of factions into which we are ſtill engaged;" "*in* which." "To reſtore myſelf into the favour;" "*to* the favour." "Could he have profited from repeated experiences;" "*by*." *From* ſeems to be ſuperfluous after *forbear*: as, "He could not forbear from appointing the pope," &c. "A ſtrict obſervance after times and faſhions;" "*of* times." "The character which we may now value ourſelves by drawing;" "*upon* drawing." "Neither of them ſhall make me ſwerve out of the path;" "*from* the path." "Ye blind guides, which ſtrain *at* a gnat, and ſwallow a camel:" It ought to be, "which ſtrain *out* a gnat, or, "take a gnat out of the liquor by ſtraining it." The impropriety of the prepoſition has wholly deſtroyed the meaning of the phraſe.

The prepoſition *among* always implies a number of things; and therefore cannot be uſed in conjunction with the word *every*, which is in the ſingular number: as, "Which is found among every ſpecies of liberty;" "The opinion ſeems to gain ground among every body."

5. The prepoſition *to* is made uſe of before nouns of place, when they follow verbs and participles of motion: as, "I went *to* London;" "I am going *to* town." But the prepoſition *at* is uſed after the neuter verb *to be*: as, "I have been *at* London;" "I was *at* the place appointed;" "I ſhall be *at* Paris." We likewiſe ſay: "He touched, arrived, *at* any place." The prepoſition *in* is ſet before countries, cities, and large towns: as, "He lives in France, in

London, or in Birmingham." But before villages, ſingle houſes, and cities which are in diſtant countries, *at* is uſed: as, "He lives at Hackney;" "He is at Montpelier."

It is a matter of indifference with reſpect to the pronoun *one another*, whether the prepoſition *of* be placed between the two parts of it, or before them both. We may ſay, "They were jealous of one another:" or, "They were jealous one of another;" but perhaps the former is better.

Participles are frequently uſed as prepoſitions: as, excepting, reſpecting, touching, concerning, according. "They were all in fault *except* or *excepting* him."

RULE XVIII.

Conjunctions connect the ſame moods and tenſes of verbs, and caſes of nouns and pronouns: as, "Candour is *to be approved and practiſed*:" "If thou ſincerely *deſire, and* earneſtly *purſue* virtue, ſhe *will* aſſuredly *be found* by thee, *and prove* a rich reward;" "The maſter taught *her and me* to write;" "*He and ſhe* were ſchool-fellows."

Conjunctions are, indeed, frequently made to connect different moods and tenſes of verbs; but in theſe inſtances the nominative muſt be repeated, which is not neceſsary, though it may be done, under the conſtruction to which the rule refers. We may ſay, "He *lives* temperately, *and* he *has* long *lived* temperately;" "He *may return*, but he *will not continue*;" "She *was* proud, though ſhe *is* now humble:" but it obvious, that the repetition of the nominative, in ſuch caſes, is indiſpenſable; and that, by this means, the latter members of theſe ſentences are rendered not ſo ſtrictly dependent on the preceding, as thoſe are which come under the rule. When, in the progreſs of a ſentence we paſs from the affirmative to the negative form, or from the negative to the affirmative, the ſubject or nominative is always reſumed: as, "He is rich, but he is not reſpectable;" "He is not rich, but he is reſpectable." And is there not equal reaſon for repeating the nominative, and reſuming the

ſubject, when the courſe of the ſentence is diverted by a change of the mood or tenſe?

A few examples of inaccuracies reſpecting this rule may further diſplay its utility.

"If thou bring thy gift to the altar, and there remembereſt that thy brother hath aught againſt thee:" It ought to be, "and there *remember*,"

"If he prefer a virtuous life, and is ſincere in his profeſſions, he will ſucceed;" "and *be* ſincere."

"To deride the miſeries of the unhappy, is inhuman and wanting compaſſion towards them, is unchriſtian;" "and *to want* compaſſion."

"The parliament addreſſed the king, and has been prorogued the ſame day;" "and *was* prorogued."

"Anger glances into the breaſt of a wiſe man, but will reſt only in the boſom of fools;" "but *reſts* only;" or, "but *it will* reſt only." "His wealth and him bid adieu to each other;" "and *he*." "He intreated us, my comrade and I, to live harmoniouſly;" "comrade and *me*." "My ſiſter and her were on good terms;" "and *ſhe*." "Virtue is praiſed by many, and would be deſired alſo, if her worth were really known;" "and *ſhe* would." "The world recedes, and will ſoon diſappear;" "and *it* will." "We often overlook the bleſſings which are in our poſſeſſion, and are ſearching after thoſe which are out of our reach:" It ought to be, "and *ſearch* after."

RULE XIX.

Some conjunctions require the indicative, ſome the ſubjunctive mood, after them. It is a general rule, that, when ſomething contingent or doubtful is implied, the ſubjunctive ought to be uſed: as, "*If I were* to write, he would not regard it;" "He will not be pardoned *unleſs* he *repent*."

Conjunctions that are of a poſitive and abſolute nature require the indicative mood. "*As* virtue

advances, ſo vice *recedes;*" "He is healthy, *becauſe* he *is* temperate."

The conjunctions, *if, though, unleſs, except, whether,* &c. generally require the ſubjunctive mood after them: as, "*If* thou *be* afflicted, repine not;" "*Though* he *ſlay* me, yet will I truſt in him;" "He cannot be clean, *unleſs* he *waſh* himſelf;" "No power, *except* it *were* given from above;" "*Whether* it *were* I or they, ſo we preach." But even theſe conjunctions, when the ſentence does not imply doubt, admit of the indicative: as, "*Though* he *is* poor, he is contented."

The following example may, in ſome meaſure, ſerve to illuſtrate the diſtinct and proper uſes of the ſubjunctive and indicative moods. "*Though* he *were* divinely inſpired, and ſpoke therefore as the oracles of God, with ſupreme authority; *though* he *were* endued with ſupernatural powers, and could therefore have confirmed the truth of what he uttered by miracles; yet, in compliance with the way in which human nature and reaſonable creatures are uſually wrought upon, he reaſoned." That our Saviour was divinely inſpired, and endued with ſupernatural powers, are poſitions that are here taken for granted, as not admitting of the leaſt doubt; they would therefore have been better expreſsed in the indicative mood: "*Though* he *was* divinely inſpired; *though* he *was* endued with ſupernatural powers." The ſubjunctive is uſed in the like improper manner, in the following example: "*Though* he *were* a ſon, yet learned he obedience, by the things which he ſuffered." But, in a ſimilar paſsage, the indicative is employed to the ſame purpoſe, and that much more properly:" *Though* he *was* rich, yet for your ſakes he became poor."

1. *Leſt* and *that* annexed to a command preceding; and *if*, with *but* following, neceſsarily require the ſubjunctive mood: as, "Let him that ſtandeth, take heed *leſt* he *fall*;" "Take heed *that* thou *ſpeak* not to Jacob;" "*If* he *do but touch* the hills they ſhall ſmoke."

2. In the following inſtances, the conjunction *that*, expreſsed or underſtood, ſeems to be improperly accompanied with the ſubjunctive mood. "So much ſhe dreaded his tyranny, *that* the fate of her friend ſhe *dare* not lament." "He reaſoned ſo artfully, *that* his friends would liſten, and think he *were* not wrong."

3. The ſame conjunction governing both the indicative and the ſubjunctive mood, in the ſame ſentence, and in the ſame circumſtances, ſeems to be a great impropriety: as in theſe inſtances. "*If* there *be* but one body of legiſlators, it is no better than a tyranny; *if* there *are* only two, there will want a caſting voice." "*If* a man *have* a hundred ſheep, and one of them *is* gone aſtray," &c.

4. Almoſt all the irregularities, in the conſtruction of any language, have ariſen from the ellipſis of ſome words, which were originally inſerted in the ſentence, and made it regular; and it is probable, that this has been the caſe with reſpect to the conjunctive form of words, now in uſe; which will appear from the following examples: "We ſhall overtake him though he *run*;" that is, "though he *ſhould* run;" "Unleſs he *act* prudently, he will not accompliſh his purpoſe;" that is, "unleſs he *ſhall* act prudently." "If he *ſucceed* and *obtain* his end, he will not be the happier for it;" that is, "If he *ſhould* ſucceed, and *ſhould* obtain his end." Theſe remarks and examples are deſigned to ſhow the original ſtate of our preſent conjunctive forms of expreſsion; and to enable the ſtudent, in many inſtances, to examine the propriety of uſing them, by tracing the words in queſtion to their proper origin, and ancient connexions. But it is neceſsary to be more particular on this ſubject, and therefore we ſhall add a few obſervations reſpecting it.

The verb of the preſent tenſe, in the ſubjunctive mood, is made to have a future ſignification, by varying the terminations of the ſecond and third perſons ſingular; as will be evident from the following examples: "If thou *proſper*, "thou ſhouldſt be thankful;" "Unleſs he *ſtudy* more cloſely, he will never be learned." Some writers however

would expreſs theſe ſentences without thoſe variations; "If thou *proſpereſt*," &c. "Unleſs he *ſtudies*," &c.: and as there is great diverſity of practice in this point, it is proper to offer the learners a few remarks to aſsiſt them in diſtinguiſhing the right application of theſe different forms of expreſsion. It may be eſtabliſhed as a rule, that theſe changes of termination are neceſsary, when the three following circumſtances concur: 1ſt, When the ſubject is of a dubious and contingent nature: 2d, When the verb will properly admit an auxiliary to be inſerted before it: and 3d, When the verb has a reference to future time. In the following ſentences, theſe three circumſtances will be found to unite: "If thou *injure* another, thou wilt hurt thyſelf;" "He has a hard heart; and if he *continue* impenitent, he muſt ſuffer;" "He will maintain his principles, though he *loſe* his eſtate;" "Whether he *ſucceed* or not, his intention is laudable;" "If a man *ſmite* his ſervant, and he *die*," &c. *Exodus* xxi. 20. In all theſe examples, we may properly ſay, "*ſhouldſt* injure; *ſhall* or *ſhould* continue; *ſhould* loſe; *will* ſucceed; and *ſhall* or *ſhould* ſmite;" &c.; and the things ſignified by the verbs are uncertain, and refer to future time. But in the inſtances which follow, an auxiliary cannot be inſerted, nor is future time referred to; and therefore a different conſtruction takes place: "If thou *liveſt* virtuouſly, thou art happy;" "Unleſs he *means* what he ſays, he is doubly faithleſs;" "If he *allows* the excellence of virtue, he does not regard her precepts;" "Though he *ſeems* to be ſimple and artleſs, he has deceived us;" "Whether virtue *is* better than rank and wealth, admits not of any diſpute;" "If thou *believeſt* with all thy heart, thou mayſt," &c. *Acts* viii. 37.

It appears, from the latter examples, that the rule juſt mentioned, might be extended to aſsert, that in caſes wherein thoſe three circumſtances do *not* concur, it is *not* proper to turn the verb from its ſignification of preſent time, or to vary its form or termination. This has been aſserted by ſome writers on Grammar; and if it were

adopted and eſtabliſhed in practice, we ſhould have, on this ſubject, a principle of diſtinction, which would be ſimple and preciſe, and readily applicable to every caſe that may occur.

5. On the form of the auxiliaries in the compound tenſes of the ſubjunctive mood, it ſeems proper to make a few obſervations. Some writers expreſs themſelves in the perfect tenſe, as follows: "If thou *have* determined, we muſt ſubmit:" "Unleſs he *have* conſented, the writing will be void:" but we believe no authors of critical ſagacity write in this manner. The proper forms ſeem to be, "If thou *haſt* determined; unleſs he *has* conſented," &c. conformably to what we meet with in the Bible: "I have ſurnamed thee, though thou *haſt* not known me." *Iſaiah* xlv. 4. 5. "What is the hope of the hypocrite, though he *hath* gained," &c. *Job* xxvii. 8. See alſo *Acts* xxviii. 4.

6. In the pluperfect and future tenſes, we ſometimes meet with ſuch expreſsion as theſe: "If thou *had* applied thyſelf diligently, thou wouldſt have reaped the advantage;" "Unleſs thou *ſhall* ſpeak the whole truth, we cannot determine;" "If thou *will* undertake the buſineſs, there is little doubt of ſucceſs." This mode of expreſsing the auxiliaries does not appear to be warranted by the practice of correct writers. They ſhould be *hadſt*, *ſhalt*, and *wilt*: and we find them uſed in this form in the ſacred Scriptures.

"If thou *hadſt* known," &c. *Luke* xix. 47. "If thou *hadſt* been here," &c. *John* xi. 21. "If thou *wilt* thou canſt make me clean." *Matt.* viii. 2. See alſo, 2 *Sam.* ii. 27. *Matt.* xvii. 4.

7. The ſecond perſon ſingular of the imperfect tenſe in the ſubjunctive mood, is alſo very frequently varied in its termination: as, "If thou *loved* him truly, thou wouldſt obey him;" "Though thou *did* conform, thou haſt gained nothing by it." This variation, however, appears to be improper. Our preſent verſion of the Scriptures, which we again refer to, as a good grammatical authority in points of this nature, decides againſt it. "If thou *knewe*ſt the

gift." &c. *John* iv. 10. "If thou *didſt* receive it, why doſt thou glory?" &c. 1. *Cor.* iv. 7 .See alſo, *Dan.* v. 22. But it is proper to remark, that the form of the verb *to be*, when uſed ſubjunctively in the imperfect tenſe, is indeed very conſiderably and properly varied from that which it has in the imperfect of the indicative mood; as the learner will perceive by turning to the conjugation of that verb.

8. It may not be ſuperfluous, alſo to obſerve, that the auxiliaries of the potential mood, when applied to the ſubjunctive, do not change the termination of the ſecond perſon ſingular. We properly ſay, "If thou *mayſt* or *canſt* go;" "Though thou *mightſt* live;" "Unleſs thou *couldſt* read;" "If thou *wouldſt* learn;" and not, "If thou *may* or *can* go," &c. It is ſufficient, on this point, to adduce the authorities of Johnſon and Lowth; "If thou *ſhouldſt* go," *Johnſon.* "If thou *mayſt*, *mightſt*, or *couldſt* love," *Lowth.* Some authors think, that when *that* expreſſes the motive or end, the termination of theſe auxiliaries ſhould be varied: as, "I adviſe thee, *that* thou *may* beware;" "He checked thee, *that* thou *ſhould* not preſume:" but there does not appear to be any ground for this exception. If the expreſſion of "condition, doubt, contingency," &c. does not warrant a change in the form of theſe auxiliaries, why ſhould they have it, when a motive or end is expreſſed? The tranſlators of the Scriptures do not appear to have made the diſtinction contended for. "Thou buildeſt the wall, *that* thou *mayſt* be their king," *Neh.* vi. 6. "Waſh thine heart from wickedneſs, *that* thou *mayſt* be ſaved." *Jer.* iv. 14.

From the preceding obſervations, it appears, that the verb and auxiliaries of the three paſt tenſes, and the auxiliaries of the future, undergo no alteration (except what has been mentioned) by being put in the ſubjunctive mood. We do not abſolutely aſſert that this is invariably the caſe; and therefore, in conjugating the verbs, we have conformed to the general practice of Grammarians, and given the varia-

tions in all the tenſes. For further remarks on the ſubject, ſee Sect. 8, page 82.

There is a peculiar neatneſs in a ſentence beginning with the conjunctive form of a verb. "*Were* there no difference, there would be no choice."

A double conjunctive, in two correſpondent clauſes of a ſentence, is ſometimes made uſe of: as, "*Had* he done this, he *had* eſcaped;" "*Had* the limitations on the prerogative been, in his time, quite fixed and certain, his integrity *had* made him regard as ſacred, the boundaries of the conſtitution." The ſentence in the common form would have read thus: "If the limitations on the prerogative had been, &c. his integrity would have made him regard," &c.

9. Some conjunctions have their correſpondent conjunctions belonging to them, ſo that, in the ſubſequent member of the ſentence, the latter anſwers to the former: as,

1ſt, *Although, though—yet, nevertheleſs:* as, "*Though* he was rich, *yet* for our ſakes he became poor."

2d, *Whether—or:* as, "*Whether* he will go *or* not, I cannot tell."

3d, *Either—or:* as, "I will *either* ſend it, *or* bring it myſelf."

4th, *Neither—nor:* as, "*Neither* thou *nor* I am able to compaſs it."

5th, *As—as;* expreſsing a compariſon of equality: as, "She is *as* amiable *as* her ſiſter."

6th, *As—ſo;* expreſsing a compariſon of equality: as, "*As* the ſtars, *ſo* ſhall thy ſeed be."

7th, *As—ſo;* expreſsing a compariſon of quality: as, "*As* the one dieth, *ſo* dieth the other."

8th, *So—as;* with a verb expreſsing a compariſon of quality: as, "To ſee thy glory, *ſo as* I have ſeen thee in the ſanctuary."

9th, *So—as;* with a negative and an adjective expreſsing a compariſon of quantity: as, "Pompey was not *ſo* great a man *as* Cæſar."

10th, *So—that*; expreſsing a conſequence: as, "He was *ſo* fatigued, *that* he could ſcarcely move."

When the conjunction *either* may be ſuppoſed, though not expreſsed, after the firſt negative, we may without impropriety uſe either *or* or *nor* for the correſpondent conjunction: as, "He was not (either) learned or wiſe;" "He never (either) ate or drank afterwards;" or, "He was not learned *nor* wiſe;" or, "not learned *or* wiſe."

10. Conjunctions are often improperly uſed, both ſingly and in pairs. The following are examples of this impropriety. "The relations are ſo uncertain, as that they require a great deal of examination:" It ſhould be, "*that* they require," &c. "There was no man ſo ſanguine, who did not apprehend ſome ill conſequences:" It ought to be, "ſo ſanguine as not to apprehend," &c.: or, "no man, how ſanguine ſoever, who did not," &c. "To truſt in him is no more but to acknowledge his power." "This is none other but the gate of paradiſe." In both theſe inſtances, *but* ſhould be *than*. "We ſhould ſufficiently weigh the objects of our hope; whether they be ſuch as we may reaſonably expect from them what they propoſe," &c. It ought to be, "*that* we may reaſonably," &c. "The Duke had not behaved with that loyalty as he ought to have done;" "*With which* he ought." "In the order as they lie in his preface:" It ſhould be "in order as they lie;" or, "in the order *in which* they lie." "Such ſharp replies that coſt him his life;" "*as* coſt him," &c. "If he was truly that ſcarecrow, as he is now commonly painted;" "*ſuch* a ſcarecrow," &c. "I wiſh I could do that juſtice to his memory, to oblige the painters," &c. "do *ſuch* juſtice *as* to oblige," &c.

In ſome inſtances, the word *as* is uſed as a relative pronoun: as, "Let *ſuch as* preſume to adviſe others, look well to their own conduct;" which is preciſely equivalent to, "Let *them who* preſume," &c.

Our language wants a conjunction adapted to familiar

ſtyle, equivalent to *notwithſtanding*. The words *for all that*, ſeem to be too low. "A word it was in the mouth of every one, but, for all that, this may ſtill be a ſecret."

In regard that is ſolemn and antiquated; *becauſe* would do much better in the following ſentence. "It cannot be otherwiſe, in regard that the French proſody differs from that of every other," &c.

The word *except* is far preferable to *other than*. "It admitted of no effectual cure other than amputation." *Except* is alſo to be preferred to *all but*. "They were happy, all but the ſtranger."

In the two following phraſes, the conjunction *as* is improperly omitted: "Which nobody preſumes, or is ſo ſanguine, to hope." "I muſt, however, be ſo juſt, to own."

The conjunction *that* is often properly omitted, and underſtood: as, "I beg you would come to me;" "See thou do it not; inſtead of, "that you would," "that thou do." But in the following, and many ſimilar phraſes, this conjunction were much better inſerted: "Yet it is reaſon the memory of their virtues remain to poſterity." It ſhould be, "yet it is *juſt that* the memory," &c.

RULE XX.

When the qualities of different things are compared, the latter noun or pronoun is not governed by the conjunction *than* or *as*, (for conjunctions have no government of caſes,) but agrees with the verb, or is governed by the verb or the prepoſition, expreſsed or underſtood: as, "Thou art wiſer than I;" that is "than I am." "They loved him more than me;" i. e. "more than they loved me." "The ſentiment is well expreſsed by Plato, but much better by Solomon than him;" that is, "than by him."

The propriety or impropriety of many phraſes, in the preceding as well as in ſome other forms, may be diſcovered, by ſupplying the words that are not expreſsed; which will

be evident from the following inſtances of erroneous conſtruction. "He can read better than me." "He is as good as her." Whether I be preſent or no." "Who did this? me." By ſupplying the words underſtood in each of theſe phraſes, their impropriety and governing rule will appear: as, "Better than I can read;" "As good as ſhe is;" "Preſent or not preſent;" "I did it."

1. By not attending to this rule, many errors have been committed; a number of which is ſubjoined, as a further caution and direction to the learner. "Thou art a much greater loſer than me by his death." "She ſuffers hourly more than me." "We contributed a third more than the Dutch, who were obliged to the ſame proportion more than us." "King Charles, and more than him, the Duke and the Popiſh faction, were at liberty to form new ſchemes." "The drift of all his ſermons was, to prepare the Jews for the reception of a prophet mightier than him, and whoſe ſhoes he was not worthy to bear." It was not the work of ſo eminent an author, as him to whom it was firſt imputed." "A ſtone is heavy, and the ſand weighty; but a fool's wrath is heavier than them both." "If the king give us leave, we may perform the office as well as them that do." In theſe paſſages it ought to be "*I, we, he, they*, reſpectively."

When the relative *who* immediately follows *than*, it ſeems to form an exception to the 20th Rule; for, in that connexion, the relative muſt be in the objective caſe: as, "Alfred, *than whom* a greater king never reigned," &c. "Beelzebub, *than whom*, Satan excepted, none higher ſat," &c. It is remarkable that in ſuch inſtances, if the perſonal pronoun were uſed, it would be in the nominative caſe: as, "A greater king never reigned *than he*;" that is, "*than he was*." "Beelzebub, *than he*," &c.; that is, "*than he ſat*."

RULE XXI.

To avoid diſagreeable repetitions, and to expreſs our ideas in few words, an ellipſis, or omiſſion of

ſome words, is frequently admitted; but when this would obſcure the ſentence, weaken its force, or be attended with an impropriety, the ellipſis muſt be ſupplied. Inſtead of ſaying, "He was a learned man, he was a wiſe man, and he was a good man," we make uſe of the ellipſis, and ſay, "He was a learned, wiſe, and good man." In the phraſe, "Any two men, uſed to think with freedom," the words "*who are*," ſhould have been ſupplied. "A beautiful field and trees," is not proper language. It ſhould be, "Beautiful fields and trees;" or, "A beautiful field and fine trees."

Almoſt all compounded ſentences are more or leſs elliptical; ſome examples of which may be ſeen under the different parts of ſpeech.

1. The ellipſis of the *article* is thus uſed: "A man, woman, and child:" that is, "a man, a woman, and a child." "A houſe and garden;" that is, "a houſe and a garden." "The ſun and moon;" that is, "the ſun and the moon." "The day and hour:" that is, "the day and the hour." In all theſe inſtances, the article being once expreſsed, the repetition of it becomes unneceſsary. There is, however, an exception to this obſervation, when ſome peculiar emphaſis requires a repetition; as in the following ſentence. "Not only the year, but the day and the hour." In this caſe, the ellipſis of the laſt article would be improper.

2. The *noun* is frequently omitted in the following manner. "The laws of God and man;" that is, "the laws of God and the laws of man." In ſome very emphatical expreſsions, the ellipſis ſhould not be uſed; as, "Chriſt the power of God, and the wiſdom of God;" which is more emphatical than "Chriſt the power and wiſdom of God."

3. The ellipſis of the *adjective* is uſed in the following manner. "A delightful garden and orchard;" that is, "a delightful garden and a delightful orchard." "A little man and woman;" that is, "a little man and a little woman." In ſuch elliptical expreſsions as theſe, the adjective ought to have exactly the ſame ſignification, and to be quite as proper, when joined to the latter ſubſtantive as to the former, otherwiſe the ellipſis ſhould not be admitted.

Sometimes this ellipſis is improperly applied to nouns of different numbers: as, "A magnificent houſe and gardens." In this caſe it is better to uſe another adjective; as, "A magnificent houſe and fine gardens."

4. The following is the ellipſis of the *pronoun*. "I love and fear him;" that is, "I love him, and I fear him." "My houſe and lands;" that is, "my houſe and my lands." In theſe inſtances the ellipſis may take place with propriety; but if we would be more expreſs and emphatical, it muſt not be uſed: as, "My Lord and my God;" "My ſons and my daughters."

In ſome of the common forms of ſpeech, the relative pronoun is uſually omitted: as, "This is the man they love;" inſtead of, "This is the man *whom* they love." "Theſe are the goods they bought;" for, "Theſe are the goods *which* they bought."

In complex ſentences, it is much better to have the relative pronoun expreſsed: as it is more proper to ſay, "The poſture in which I lay," than "In the poſture I lay:" "The horſe on which I rode, fell down;" than, "The horſe I rode, fell down."

The antecedent and the relative connect the parts of a ſentence together, and, to prevent obſcurity and confuſion, ſhould anſwer to each other with great exactneſs. "We ſpeak that we do know, and teſtify that we have ſeen." Here the ellipſis is manifeſtly improper, and ought to be ſupplied: as, "We ſpeak that *which* we do know, and teſtify that *which* we have ſeen."

5. The ellipſis of the *verb* is uſed in the following inſtances. "The man was old and crafty;" that is, "the man was old, and the man was crafty." "She was young, and beautiful, and good;" that is, "She was young, ſhe was beautiful, and ſhe was good." "Thou art poor, and wretched, and miſerable, and blind, and naked." If we would fill up the ellipſis in the laſt ſentence, *thou art* ought to be repeated before each of the adjectives.

If, in ſuch enumeration, we chooſe to point out one property above the reſt, that property muſt be placed laſt, and the ellipſis ſupplied: as, "She is young and beautiful, and ſhe is good."

"I went to ſee and hear him;" that is, "I went to ſee him, and I went to hear him." In this inſtance, there is not only an ellipſis of the governing verb *I went*, but likewiſe of the ſign of the infinitive mood, which is governed by it.

Do, did, have, had, ſhall, will, may, might, and the reſt of the auxiliaries of the compound tenſes, are frequently uſed alone, to ſpare the repetition of the verb: as, "He regards his word, but thou doſt not;" i. e. "doſt not regard it." "We ſucceeded, but they did not;" "did not ſucceed." "I have learned my taſk, but thou haſt not;" "haſt not learned." "They muſt and ſhall be puniſhed;" that is, "they muſt be puniſhed."

6. The ellipſis of the *adverb* is uſed in the following manner. "He ſpoke and acted wiſely;" that is, "He ſpoke wiſely, and he acted wiſely." "Thrice I went and offered my ſervice;" that is, "thrice I went, and thrice I offered my ſervice."

7. The ellipſis of the *preposition*, as well as of the verb, is ſeen in the following inſtances. "He went into the abbeys, halls, and public buildings;" that is, "he went into the abbeys, he went into the halls, and he went into the public buildings." "He alſo went through all the ſtreets and lanes of the city;" that is, "through all the ſtreets, and through all the lanes," &c. "He ſpoke to every man and

woman there;" that is, "to every man and to every woman." "This day, next month, laſt year;" that is, "on this day, in the next month, in the laſt year." "The Lord do that which ſeemeth him good;" that is, "which ſeemeth *to* him.

8. The ellipſis of the *conjunction* is as follows: "They confeſs the power, wiſdom, goodneſs, and love of their Creator;" i. e. "the power, and wiſdom, and goodneſs, and love of," &c. "Though I love him, I do not flatter him;" that is, "Though I love him, *yet* I do not flatter him."

9. The ellipſis of the *interjection* is not very common; it, however, is ſometimes uſed: as, "Oh! pity and ſhame!" that is, "Oh pity! Oh ſhame!"

As the ellipſis occurs in almoſt every ſentence in the Engliſh language, numerous examples of it might be given; but only a few more can be admitted here.

In the following inſtance there is a very conſiderable one: as, "He will often argue, that if this part of our trade were well cultivated, we ſhould gain from one nation; and if another, from another;" that is, "He will often argue, that if this part of our trade were well cultivated, we ſhould gain from one nation, and if another part of our trade were well cultivated, we ſhould gain from another nation."

The following inſtances, though ſhort, contain much of the ellipſis, "Well is him;" i. e. "well is it for him." "Wo is me;" i. e. "wo is to me." "To let blood;" i. e. "to let out blood." "To let down;" i. e. "to let it fall or ſlide down." "To walk a mile;" i. e. "to walk through the ſpace of a mile." "To ſleep all night;" i. e. "to ſleep through all the night." "To go a fiſhing;" "To go a hunting;" i. e. "to go on a fiſhing voyage or buſineſs;" "to go on a hunting party." "I dine at two o'clock;" i. e. "at two of the clock." "By ſea, by land, on ſhore;" i. e. "By the ſea, by the land, on the ſhore."

10. The examples that follow are produced to ſhow the

impropriety of ellipſis in ſome particular caſes. "The land was always poſſeſsed, during pleaſure, by thoſe intruſted with the command;" It ſhould be, "thoſe *perſons* intruſted;" or, "thoſe *who were* intruſted." "If he had read further, he would have found ſeveral of his objections might have been ſpared:" that is, "he would have found *that* ſeveral of his objections," &c. "There is nothing men are more deficient in, than knowing their own characters:" It ought to be, "nothing *in which* men;" and, "than *in* knowing." "I ſcarcely know any part of natural philoſophy would yield more variety and uſe:" It ſhould be, "*which* would yield," &c. "In the temper of mind he was then;" i. e. "*in which* he was then." "The little ſatisfaction and conſiſtency, to be found in moſt of the ſyſtems of divinity I have met with, made me betake myſelf to the ſole reading of the Scriptures:" it ought to be, "*which are* to be found," and "*which* I have met with." "He deſired they might go to the altar together, and jointly return their thanks to whom only they were due;" i. e. "*to him* to whom," &c.

RULE XXII.

All the parts of a ſentence ſhould correſpond to each other, and a regular and dependent conſtruction, throughout, be carefully preſerved. The following ſentence is therefore inaccurate: "He was more beloved, but not ſo much admired, as Cinthio." *More* requires *than* after it, which is no where found in the ſentence. It ſhould be, "He was more beloved than Cinthio, but not ſo much admired."

This rule may be conſidered as comprehending all the preceding ones; and it will alſo apply to many forms of ſentences, which none of thoſe rules can be brought to bear upon. Its generality may ſeem to render it uſeleſs; but when a number of varied examples are ranged under it,

perhaps it will afford ſome uſeful direction, and ſerve as a principle to prove the propriety of many modes of expreſſion, which cannot be determined by any of the leſs general rules. All the following ſentences appear to be, in ſome reſpect or other, faulty in their conſtruction.

"This dedication may ſerve for almoſt any book, that has, is, or ſhall be publiſhed," It ought to be, "that has been, or ſhall be publiſhed." "He was guided by intereſts always different, ſometimes contrary to, thoſe of the community;" "different *from*;" or, "always different from thoſe of the community, and ſometimes contrary to them." "Will it be urged that theſe books are as old, or even older than tradition?" The words "as old," and "older," cannot have a common regimen; it ſhould be, "as old as tradition, and even older." "It requires few talents to which moſt men are not born, or at leaſt may not acquire;" "or which, at leaſt, they may not acquire." "The Court of Chancery frequently mitigates and breaks the teeth of the common law." In this conſtruction, the firſt verb is ſaid, "to mitigate the teeth of the common law;" which is an evident ſolecism. "Mitigates the common law, and breaks the teeth of it," would have been grammatical.

"They preſently grow into good humour, and good language towards the crown;" "grow into good language," is very improper. "There is never wanting a ſet of evil inſtruments, who, either out of mad zeal, private hatred, or filthy lucre, are always ready," &c. We ſay properly, "A man acts out of mad zeal," or "out of private hatred;" but we cannot ſay, if we would ſpeak Engliſh, "He *acts* out of filthy lucre." "To double her kindneſs and careſses of me;" the word "kindneſs" requires to be followed by either *to* or *for*, and cannot be conſtrued with the prepoſition *of*. "Never was man ſo teazed, or ſuffered half the uneaſineſs, as I have done this evening:" The firſt and third clauſes, viz. "Never was man ſo teazed, as I have done this evening," cannot be joined without an impropriety; and to connect the ſecond and third, the

word *that* muſt be ſubſtituted for *as*; "Or ſuffered half the uneaſineſs that I have done;" or elſe, "half ſo much uneaſineſs as I have done."

The firſt part of the following ſentence abounds with adverbs, and thoſe ſuch as are hardly conſiſtent with one another: "*How much ſoever* the reformation of this degenerate age is *almoſt utterly* to be deſpaired of, we may yet have a more comfortable proſpect of future times." The ſentence would be more correct in the following form: "*Though* the reformation of this degenerate age is *nearly* to be deſpaired of, &c.

"O ſhut not up my ſoul with the ſinners, nor my life with the blood-thirſty; in whoſe hands is wickedneſs, and *their* right hand is full of gifts." As the paſſage, introduced by the copulative conjunction *and*, was not intended as a continuation of the principal and independent part of the ſentence, but of the dependent part, the relative *whoſe* ſhould have been uſed inſtead of the poſſeſſive *their*; viz. "and *whoſe* right-hand is full of gifts."

"Eye hath not ſeen, nor ear heard, neither *have* entered into the heart of man, the things which God hath prepared for them that love him." There ſeems to be an impropriety in this ſentence, in which the ſame noun ſerves in a double capacity, performing at the ſame time the offices both of the nominative and objective caſes. "Neither *hath* it entered into the heart of man, to conceive the things," &c. would have been regular.

"We have the power of retaining, altering, and compounding thoſe images which we have once received, into all the varieties of picture and viſion." It is very proper to ſay, "altering and compounding thoſe images which we have once received, into all the varieties of picture and viſion; but we can with no propriety ſay, "retaining them into all the varieties;" and yet, according to the manner in which the words are ranged, this conſtruction is unavoidable: for "retaining, altering, and compounding," are participles, each of which equally refers to, and governs the ſubſequent noun, *thoſe images*; and that noun

again is neceſsarily connected with the following prepoſition, *into*. The conſtruction might eaſily have been rectified, by disjoining the participle *retaining* from the other two participles, in this way: "We have the power of retaining thoſe images which we have once received, and of altering and compounding them into all the varieties of picture and viſion;" or, perhaps, better thus: "We have the power of retaining, altering, and compounding thoſe images which we have once received, and of forming them into all the varieties of picture and viſion."

A PRAXIS,

OR EXAMPLE OF GRAMMATICAL RESOLUTION.

As we have finiſhed the explanation of the different parts of ſpeech, and the rules for forming them into ſentences, it will now be proper to give ſome examples of the manner in which the learners ſhould be exerciſed, in order to prove their knowledge. and to render it familiar to them.

"The worthy Emperour Titus, recollecting once at ſup-
"per, that, in that day, he had not done any body a kind-
"neſs, exclaimed, 'Alas! my friends, I have loſt a day.'"

The is the definite article; *worthy*, an adjective, poſitive ſtate; *Emperour Titus*, both ſubſtantives, the firſt a common, the ſecond a proper name, and the nominative caſe to the verb "exclaimed;" *recollecting*, the preſent participle of the active verb "to recollect;" *once*, an adverb; *at*, a prepoſition; *ſupper*, a common ſubſtantive, ſingular number, the object of the prepoſition "at;" *that*, a conjunction; *in*, a prepoſition; *that*, an adjective pronoun of the demonſtrative kind; *day*, a common ſubſtantive; *he*, a perſonal pronoun, third perſon ſingular, maſculine gender, nominative caſe to the verb "had done," and ſtanding for "Titus;" *had done*, a verb active, indicative mood, pluperfect tenſe, third perſon, ſingular number, agreeing with

the nominative caſe "he," and compoſed of the auxiliary "had," and the perfect participle of the verb "to do;" *not*, an adverb; *any body*, a common ſubſtantive, compoſed of "any," an adjective pronoun of the indefinite kind, and "body," a ſubſtantive, with which it agrees; *a*, the indefinite article; *kindneſs*, a common ſubſtantive, the object of the active verb "done;" *exclaimed*, a verb neuter, indicative mood, imperfect tenſe, third perſon, ſingular number, agreeing with the nominative caſe "Titus;" *alas!* an interjection; *my*, a poſſeſſive pronoun; *friends*, a common ſubſtantive, plural number; *I*, a perſonal pronoun, firſt perſon ſingular, nominative caſe to the verb "have loſt;" *have loſt*, a verb active, indicative mood, perfect tenſe, firſt perſon ſingular, agreeing with its nominative caſe "I;" *a* the indefinite article; *day*, a common ſubſtantive, the object of the active verb "have loſt."

"Peace and joy are virtue's crown."

Peace, a common ſubſtantive; *and*, a conjunction; *joy*, a common ſubſtantive; *are*, a verb neuter, indicative mood, preſent tenſe, third perſon plural, agreeing with the nominative caſe, "peace and joy," according to RULE II. which ſays, [here repeat the rule]; *virtue's*, a common ſubſtantive, in the poſſeſſive or genitive caſe, governed by the ſubſtantive *crown*, agreeably to RULE X. which ſays, &c.

"Wiſdom or folly governs us."

Wiſdom, a common ſubſtantive; *or*, a conjunction; *folly*, a common ſubſtantive; *governs*, a verb active, indicative mood, preſent tenſe, third perſon ſingular, agreeing with its nominative caſe, "wiſdom or folly," according to RULE III. which ſays, &c.; *us*, a perſonal pronoun, firſt perſon plural, in the objective caſe, and governed by the active verb "governs," agreeably to RULE XI. which ſays, &c.

"Every heart knows its ſorrows."

Every, an adjective pronoun of the diſtributive kind; *heart*, a common ſubſtantive; *knows*, a verb active, indica-

tive mood, preſent tenſe, third perſon ſingular, agreeing with its nominative, "every heart," according to RULE VIII. which ſays, &c.; *its*, a perſonal pronoun, third perſon ſingular, and in the genitive caſe, governed by the noun *ſorrows*, according to RULE X. which ſays, &c.

"The man is happy who lives wiſely."

The, the definite article; *man*, a common ſubſtantive; *is*, a verb neuter, &c.; *happy*, an adjective; *who*, a pronoun relative, agreeing with its antecedent, "man," in gender, number, and perſon, according to RULE V. which ſays, &c.; *lives*, a verb neuter, &c.; *wiſely*, an adverb.

"Remember to aſsiſt the diſtreſsed."

Remember, a verb active, imperative mood, ſecond perſon ſingular; *to aſsiſt*, a verb active, in the infinitive mood, governed by the preceding verb, according to RULE XII. which ſays, &c.; *the*, the definite article; *diſtreſsed*, an adjective put ſubſtantively.

"Good works being neglected, devotion is vain."

Good works being neglected, is the caſe abſolute; *devotion*, a common ſubſtantive; *is*, a verb neuter, &c.; *vain*, an adjective.

"Though affliction be our lot, we may be the happier for it."

Though, a conjunction; *affliction*, a common ſubſtantive; *be*, a verb neuter, preſent tenſe, third perſon ſingular, in the ſubjunctive mood, being governed by the conjunction "though," agreeably to RULE XIX.; *our*, a poſſeſsive pronoun; *lot*, a common ſubſtantive; *we*, a perſonal pronoun, firſt perſon plural, nominative caſe to the verb "may be;" *may be*, a verb neuter, potential mood, preſent tenſe, agreeing with its nominative caſe, "we;" *the*, the definite article; *happier*, an adjective, in the comparative degree; *for*, a prepoſition; *it*, a perſonal pronoun, in the objective caſe, governed by the prepoſition "for," agreeably to RULE XVII.

"To countenance perſons who are guilty of bad actions, is but one remove from committing them."

To countenance perſons who are guilty of bad actions, is part of a ſentence, which is the nominative caſe to the verb "is;" *is,* a verb neuter, indicative mood, preſent tenſe, third perſon ſingular, agreeing with the nominative caſe aforementioned, agreeably to an obſervation under RULE I.; *but,* a conjunction; *one,* a numeral adjective; *remove,* a common ſubſtantive; *from,* a prepoſition; *committing,* the preſent participle of the active verb "to commit;" *them,* a perſonal pronoun, third perſon plural, in the objective caſe, governed by the participle "committing; agreeably to RULE XIV. which ſays, &c.

"Patience and reſignation will in due time be rewarded."

Patience, a common ſubſtantive; *and,* a conjunction; *reſignation,* a common ſubſtantive; *will be rewarded,* a verb in the paſsive voice, indicative mood, future tenſe, third perſon plural, agreeing with its nominative caſe, "patience and reſignation," according to RULE II. and compoſed of the auxiliaries "will be," and the perfect participle "rewarded;" *in,* a prepoſition; *due,* an adjective; *time,* a common ſubſtantive of the ſingular number.

The preceding ſpecimen of parſing will be ſufficient to aſsiſt the learners in this buſineſs; and to enable them, in other exerciſes, to point out and apply moſt of the remaining rules.

PART IV.

PROSODY.

PROSODY conſiſts of two parts: the former teaches the true PRONUNCIATION of words, compriſing ACCENT, QUANTITY, EMPHASIS, PAUSE, and TONE; and the latter, the laws of VERSIFICATION.

CHAPTER I.

Of PRONUNCIATION.

SECT. I. *Of Accent.*

ACCENT is the laying of a peculiar ſtreſs of the voice, on a certain letter or ſyllable in a word, that it may be better heard than the reſt, or diſtinguiſhed from them: as, in the word *preſúme*, the ſtreſs of the voice muſt be on the letter *u*, and ſecond ſyllable, *ſume*, which take the accent.

As words may be formed of a different number of ſyllables, from one to eight or nine, it was neceſsary to have ſome peculiar mark to diſtinguiſh words from mere ſyllables; otherwiſe ſpeech would be only a continued ſucceſsion of ſyllables, without conveying ideas: for, as words are the marks of ideas, any confuſion in the marks, muſt cauſe the ſame in the ideas for which they ſtand. It was therefore neceſsary, that the mind ſhould at once perceive what number of ſyllables belongs to each word, in utterance. This might be done by a perceptible pauſe at the end of each word in ſpeaking, as we form a certain diſtance between them in writing and printing. But this would make diſcourſe extremely tedious; and, though it might render words diſtinct, would make the meaning of ſentences confuſed. Syllables might alſo be ſufficiently diſtinguiſhed by

a certain elevation or depreſsion of voice upon one ſyllable of each word, which was the practice of ſome nations. But the Engliſh tongue has, for this purpoſe, adopted a mark of the eaſieſt and ſimpleſt kind, which is called accent, and which effectually anſwers the end.

Every word in our language, of more than one ſyllable, has one of them diſtinguiſhed from the reſt in this manner; and every monoſyllable of two or more letters, has one of its letters thus diſtinguiſhed. Some writers make an exception of the particles; but perhaps there is no ground for the diſtinction.

Accent is either principal or ſecondary. The principal accent is that which neceſsarily diſtinguiſhes one ſyllable in a word from the reſt. The ſecondary accent is that ſtreſs which we may occaſionally place upon another ſyllable, beſides that which has the principal accent, in order to pronounce every part of the word more diſtinctly, forcibly, and harmoniouſly: thus, "Complaiſant, caravan," and "violin," have frequently an accent on the firſt as well as on the laſt ſyllable, though a ſomewhat leſs forcible one. The ſame may be obſerved of "Repartee, referee, privateer, domineer," &c. But it muſt be obſerved, that though an accent be allowed on the firſt ſyllable of theſe words, it is by no means neceſsary; they may all be pronounced with one accent, and that on the laſt ſyllable, without the leaſt deviation from propriety.

As emphaſis evidently points out the moſt ſignificant word in a ſentence; ſo, where other reaſons do not forbid, the accent always dwells with greateſt force on that part of the word which, from its importance, the hearer has always the greateſt occaſion to obſerve; and this is neceſsarily the root or body of the word. But as harmony of termination frequently attracts the accent from the root to the branches of words, ſo the firſt and moſt natural law of accentuation ſeems to operate leſs in fixing the ſtreſs than any other. Our own Saxon terminations, indeed, with perfect uniformity, leave the principal part of the word in quiet poſſeſsion of what ſeems its lawful property;

but Latin and Greek terminations, of which our language is full, aſsume a right of preſerving their original accent, and ſubject almoſt every word they beſtow upon us to their own claſsical laws.

Accent, therefore, ſeems to be regulated in a great meaſure by etymology. In words from the Saxon, the accent is generally on the root; in words from the learned languages, it is generally on the termination; and if to theſe we add the different accent we lay on ſome words, to diſtinguiſh them from others, we ſeem to have the three great principles of accentuation; namely, the *radical*, the *terminational*, and the *diſtinctive*: The radical; as, "Lóve, lóvely, lóvelineſs:" the terminational; as, "Hármony, harmónious:" the diſtinctive; as, "Cónvert, to convért."

ACCENT ON DISSYLLABLES.

Words of two ſyllables have neceſsarily one of them accented, and but one. It is true, for the ſake of emphaſis, we ſometimes lay an equal ſtreſs upon two ſucceſsive ſyllables; as, "Di-réct, ſóme-times;" but when theſe words are pronounced alone, they have never more than one accent. The word "á-mén," is the only word which is pronounced with two accents when alone.

Of diſsyllables, formed by affixing a termination, the former ſyllable is commonly accented; as, "Chíldiſh, kingdom, áctreſs, ácted, toilſome, lóver, ſcóffer, fairer, fóremoſt, zéalous, fúlneſs, meékly, ártiſt.

Diſsyllables formed by prefixing a ſyllable to the radical word, have commonly the accent on the latter; as, "To beſeém, to beſtów, to retúrn."

Of diſsyllables, which are at once nouns and verbs, the verb has commonly the accent on the latter, and the noun on the former ſyllable; as, "To cemént, a cément; to contráct, a cóntract; to preſáge, a préſage."

This rule has many exceptions. Though verbs ſeldom have their accent on the former, yet nouns often have it on the latter ſyllable; as, "Delight, perfúme." Thoſe nouns which, in the common order of language, muſt have

preceded the verbs, often tranſmit their accent to the verbs they form, and inverſely. Thus, the noun "wáter" muſt have preceded the verb "to wáter," as the verb "to correſpónd," muſt have preceded the noun "correſpóndent:" and "to purſúe" muſt claim priority to "purſúit." So that we may conclude, wherever verbs deviate from the rule, it is ſeldom by chance, and generally in thoſe words only, where a ſuperior law of accent takes place.

All diſsyllables ending in *y, our, ow, le, iſh, ck, ter, age, en, et;* as, "Cránny, lábour, wíllow, wállow;" except "allów;" "báttle, bániſh, cámbrick, bátter, coúrage, fáſten, quíet," accent the former ſyllable.

Diſsyllable nouns in *er*, as, "Cánker, bútter," have the accent on the former ſyllable.

Diſsyllable verbs, terminating in a conſonant and *e* final, as, "Compríſe, eſcápe;" or having a diphthong in the laſt ſyllable, as, "Appéaſe, revéal;" or ending in two conſonants, as, "Attênd;" have the accents on the latter ſyllable.

Diſsyllable nouns, having a diphthong in the latter ſyllable, have commonly their accent on the latter ſyllable; as, "Applâuſe;" except ſome words in *ain;* as, "Cértain, moúntain."

Diſsyllables that have two vowels, which are ſeparated in the pronunciation, have always the accent on the firſt ſyllable; as, "Líon, ríot, quíet, líar, rúin;" except "creáte."

ACCENT ON TRISYLLABLES.

Triſyllables formed by adding a termination, or prefixing a ſyllable, retain the accent of the radical word; as, "Lóvelineſs, téndernes, contémner, wágoner, phyſical, beſpátter, cómmenting, comménding, aſsúrance."

Triſyllables ending in *ous, al, ion;* as, "árduous, cápital, méntion," accent the firſt.

Triſyllables ending in *ce, ent,* and *ate,* accent the firſt ſyllable: as, "Coúntenance, cóntinence, ármament, imminent, élegant, própagate;" unleſs they be derived from

words having the accent on the laſt; as, "connívance, acquáintance;" and unleſs the middle ſyllable have a vowel before two conſonants; as, "Promúlgate."

Triſyllables ending in *y*, as, "éntity, ſpécify, líberty, víctory, ſúbſidy," commonly accent the firſt ſyllable.

Triſyllables in *re* or *le*, accent the firſt ſyllable; as, "Légible, théatre;" except "Diſciple," and ſome words which have a prepoſition; as "Exámple, epíſtle."

Triſyllables in *ude* commonly accent the firſt ſyllable; as, "Plénitude, hábitude, réctitude."

Triſyllables ending in *ator* have the accent on the middle ſyllable; as, "Spectátor, creátor," &c.; except "órator, ſénator, bárrator, légator."

Triſyllables which have in the middle ſyllable a diphthong, as, "Endéavour;" or a vowel before two conſonants; as, "Doméſtic;" accent the middle ſyllable.

Triſyllables that have their accent on the laſt ſyllable are commonly French; as, "Acquiéſce, repartée, magazíne;" or they are words formed by prefixing one or two ſyllables to a ſhort ſyllable: as, "Immatúre, overchárge.

ACCENT ON POLYSYLLABLES.

Polyſyllables, or words of more than three ſyllables, follow the accent of the words from which they are derived; as, "árrogating, cóntinency, incóntinently, commendable, communícableneſs."

Words ending in *ator* have the accent generally on the penultimate, or laſt ſyllable but one; as, "emendátor, gladiátor, equivocátor, prevaricátor."

Words ending in *le* commonly have the accent on the firſt ſyllable; as, "ámicable, déſpicable;" unleſs the ſecond ſyllable have a vowel before two conſonants; as, "Combúſtible, condémnable."

Words ending in *ion*, *ous*, and *ty*, have their accent on the antepenultimate, or laſt ſyllable but two; as, "Salvátion, uxórious, actívity."

Words which end in *ia*, *io*, and *cal*, have the accent on the antepenult; as, "Cyclopædia, punctílio, deſpótical."

The rules reſpecting accent, are not advanced as complete or infallible, but propoſed as uſeful. Almoſt every rule of every language has its exceptions; and, in Engliſh, as in other tongues, much muſt be learned by example and authority.

It may be further obſerved, that though the ſyllable on which the principal accent is placed, is fixed and certain, yet we may and do frequently make the ſecondary principal, and the principal ſecondary: thus, "Caravan, complaiſant, violin, repartee, referee, privateer, domineer," may all have the greater ſtreſs on the firſt, and the leſs on the laſt ſyllable, without any violent offence to the ear: nay, it may be aſſerted, that the principal accent on the firſt ſyllable of theſe words, and none at all on the laſt, though certainly improper, has nothing in it grating or diſcordant; but placing an accent on the ſecond ſyllable of theſe words would entirely derange them, and produce a great harſhneſs and diſſonance. The ſame obſervations may be applied to "demonſtration, lamentation, provocation, navigator, propagator, alligator," and every ſimilar word in the language.

SECT. 2. *Of Quantity.*

THE quantity of a ſyllable is that time which is occupied in pronouncing it. It is conſidered as LONG or SHORT.

A vowel or ſyllable is long, when the accent is on the vowel; which occaſions it to be ſlowly joined in pronunciation with the following letters: as, "Fāll, bāle, mōōd, hōūſe, fēature."

A ſyllable is ſhort, when the accent is on the conſonant; which occaſions the vowel to be quickly joined to the ſucceeding letter; as, "ărt, bŏnnĕt, hŭngĕr."

A long ſyllable requires double the time of a ſhort one in pronouncing it; thus, "Māte" and

"Nōte" ſhould be pronounced as ſlowly again as "Măt" and "Nŏt."

Unaccented ſyllables are generally ſhort: as, "ădmíre, bóldnĕſs, sínnĕr. But to this rule there are many exceptions: as, álsō, éxīle, gángrēne, úmpīre, fóretāſte, &c.

When the accent is on a conſonant, the ſyllable is often more or leſs ſhort, as it ends with a ſingle conſonant, or with more than one: as, ſádly, róbber; perſíſt, mátchleſs.

When the accent is on a ſemi-vowel, the time of the ſyllable may be protracted, by dwelling upon the ſemi-vowel: as, cur', can', fulfil': but when the accent falls on a mute, the ſyllable cannot be lengthened in the ſame manner: as, bŭbble, cáptain, tótter.

The quantity of vowels has, in ſome meaſure, been conſidered under the firſt part of grammar, which treats of the different ſounds of the letters; and therefore we ſhall diſmiſs this ſubject with a few general rules and obſervations.

1ſt, All vowels under the principal accent, before the terminations *ia*, *io*, and *ion*, preceded by a ſingle conſonant, are pronounced long; as, "Regalia, folio, adheſion, exploſion, confuſion:" except the vowel *i*, which in that ſituation is ſhort; as, "Militia, punctilio, deciſion, contrition." The only exceptions to this rule ſeem to be, "Diſcretion, battalion, gladiator, national, and rational."

2d, All vowels that immediately precede the terminations *ity*, and *ety*, are pronounced long; as, "Deity, piety, ſpontaneity." But if one conſonant precede theſe terminations, every preceding accented vowel is ſhort; except *u*, and the *a* in "ſcarcity" and "rarity;" as, "Polarity, ſeverity, divinity, curioſity;—impunity." Even *u* before two conſonants contracts itſelf; as, "Cûrvity, taciturnity," &c.

3d, Vowels under the principal accent before the terminations *ick* and *ical*, preceded by a ſingle conſonant, are pronounced ſhort; thus, "Satanick, pathetick, elliptick, harmonick," have the vowel ſhort; while "Tunick, ru-

nick, cubick," have the accented vowel long: and "Fanatical, poetical, levitical, canonical," have the vowel ſhort; but "Cubical, muſical," &c. have the *u* long.

4th, The vowel in the antepenultimate ſyllable of words, with the following terminations, is always pronounced ſhort.

loquy;	as, obloquy.	*parous;*	as, oviparous.
ſtrophe;	as, apoſtrophe.	*cracy;*	as, ariſtocracy.
meter;	as, barometer.	*gony;*	as, coſmogony.
gonal;	as, diagonal.	*phony;*	as, ſymphony.
vorous;	as, carnivorous.	*nomy;*	as, aſtronomy.
ferous;	as, ſomniferous.	*tomy;*	as, anatomy.
fluous;	as, ſuperfluous.	*pathy;*	as, antipathy.
fluent;	as, mellifluent.		

As no utterance which is void of proportion, can be agreeable to the ear; and as quantity, or proportion of time in utterance, greatly depends on a due attention to the accent; it is abſolutely neceſsary for every perſon who would attain a juſt and pleaſing delivery, to be maſter of that point.

SECT. 3. *Of Emphaſis.*

By emphaſis is meant a ſtronger and fuller ſound of voice, by which we diſtinguiſh ſome word or words on which we deſign to lay particular ſtreſs, and to ſhow how they affect the reſt of the ſentence. Sometimes the emphatic words muſt be diſtinguiſhed by a particular tone of voice, as well as by a greater ſtreſs.

On the right management of the emphaſis, depends the life of pronunciation. If no emphaſis be placed on any words, not only is diſcourſe rendered heavy and lifeleſs, but the meaning left often ambiguous. If the emphaſis be placed wrong, we pervert and confound the meaning wholly. To give a common inſtance: Such a ſimple

queſtion as this, "Do you ride to town to-day?" is capable of no fewer than four different acceptations, according as the emphaſis is differently placed on the words. If it be pronounced thus: "Do *you* ride to town to-day?" the anſwer may naturally be, "No, we ſend a ſervant in our ſtead." If thus: "Do you *ride* to town to-day?" anſwer, "No, we intend to walk." "Do you ride *to town* to-day?" "No, we ride out into the country." "Do you ride to town *to-day?*" "No, but we ſhall to-morrow." In like manner, in ſolemn diſcourſe, the whole force and beauty of an expreſsion often depend on the accented word; and we may preſent to the hearers quite different views of the ſame ſentiment, by placing the emphaſis differently. In the following words of our Saviour, obſerve in what different lights the thought is placed, according as the words are pronounced. "Judas, betrayeſt thou the ſon of man with a kiſs?" "*Betrayeſt* thou," makes the reproach turn on the infamy of treachery. "Betrayeſt *thou*," makes it reſt upon Judas's connexion with his maſter. "Betrayeſt thou *the ſon of man*," reſts it upon our Saviour's perſonal character and eminence. "Betrayeſt thou the ſon of man *with a kiſs?*" turns it upon his proſtituting the ſignal of peace and friendſhip, to the purpoſe of a mark of deſtruction.

The emphaſis often lies on the word that aſks a queſtion: as, "*Who* ſaid ſo?" "*When* will he come?" "*What* ſhall I do?" "*Whither* ſhall I go?" "*Why* doſt thou weep?" And when two words are ſet in contraſt, or in oppoſition to one another, they are both emphatic;" as, "He is the *tyrant* not the *father*, of his people;" "His ſubjects *fear* him, but do not *love* him."

Some ſentences are ſo full and comprehenſive, that almoſt every word is emphatical: as, "Ye hills and dales, ye rivers, woods, and plains:" or, as that pathetic expoſtulation in the prophecy of Ezekiel, "Why will ye die!" In the latter ſhort ſentence, every word is emphatical; and on whichever word we lay the emphaſis, whether on the firſt,

ſecond, third, or fourth, it ſtrikes out a different ſenſe, and opens a new ſubject of moving expoſtulation.

As accent dignifies the ſyllable on which it is laid, and makes it more diſtinguiſhed by the ear than the reſt; ſo emphaſis ennobles the word to which it belongs, and preſents it in a ſtronger light to the underſtanding. Were there no accents, words would be reſolved into their original ſyllables; were there no emphaſis, ſentences would be reſolved into their original words; and, in this caſe, the hearer would be under the painful neceſsity, firſt, of making out the words, and afterwards, their meaning.

Emphaſis is of two kinds, ſimple and complex. Simple, when it ſerves to point out only the plain meaning of any propoſition; complex, when, beſides the meaning, it marks alſo ſome affection or emotion of the mind; or gives a meaning to words, which they would not have in their uſual acceptation. In the former caſe, emphaſis is ſcarcely more than a ſtronger accent, with little or no change of tone; when it is complex, beſides force, there is always ſuperadded a manifeſt change of tone.

The following ſentence contains an example of ſimple emphaſis: "And Nathan ſaid to David, *thou* art the man." The emphaſis on *thou* ſerves only to point out the meaning of the ſpeaker. But in the ſentence which follows, we perceive an emotion of the ſpeaker ſuperadded to the ſimple meaning: "Why will ye die!"

As the emphaſis often falls on words in different parts of the ſame ſentence, ſo it is frequently required to be continued, with a little variation, on two, and ſometimes three words together. The following ſentence exemplifies both the parts of this poſition:" "If you ſeek to make one *rich*, ſtudy not to *increaſe his ſtores*, but to *diminiſh his deſires*." Emphaſis may be further diſtinguiſhed, into the weaker and the ſtronger emphaſis. In the ſentence, "Exerciſe and temperance ſtrengthen the conſtitution;" we perceive more force on the word *ſtrengthen*, than on any other; though it is not equal to the ſtreſs which we apply to the word *indifferent*, in the following ſentence; "Exerciſe and

temperance ſtrengthen even an *indifferent* conſtitution." It is alſo proper to remark, that the words *exerciſe*, *temperance*, *conſtitution*, in the laſt example but one, are pronounced with greater force, than the particles *and* and *the*; and yet thoſe words cannot properly be called emphatical: for the ſtreſs that is laid on them, is no more than ſufficient to convey diſtinctly the meaning of each word. From theſe obſervations it appears, that the ſmaller parts of ſpeech, namely, the articles, conjunctions, prepoſitions, &c. are, in general, obſcurely and feebly expreſsed; that the ſubſtantives, verbs, and more ſignificant words, are firmly and diſtinctly pronounced; and that the emphatical words, thoſe which mark the meaning of a phraſe, are pronounced with peculiar ſtreſs and energy, though varied according to the degree of their importance.

Emphaſis, beſides its other offices, is the great regulator of quantity. Tho' the quantity of our ſyllables is fixed, in words ſeparately pronounced, yet it is mutable, when theſe words are ranged in ſentences; the long being changed into ſhort, the ſhort into long, according to the importance of the words with regard to meaning: and as it is by emphaſis only, that the meaning can be pointed out, emphaſis muſt be the regulator of the quantity. A few examples will make this point very evident.

Pleās'd thoŭ ſhălt heār—and learn the ſecret power, &c.
Pleas'd thōū ſhalt hear—and thou alòne ſhalt hear—
Pleas'd thou ſhālt hear—in ſpite of them ſhălt hear—
Pleas'd thŏu ſhălt heār—tho' not behòld the fair—

In the firſt of theſe inſtances, the words *plèas'd* and *hèar*, being equally emphatical, are both long; whilſt the two intermediate words, *thŏu* and *ſhălt*, being rapidly paſsed over, as the ſenſe demands, are reduced to a ſhort quantity.

In the ſecond inſtance, the word *thoù*, by being the moſt important, obtains the chief, or rather the ſole emphaſis; and thus, it is not only reſtored to its natural long quantity, but obtains from emphaſis a ſtill greater degree of length, than when pronounced in its ſeparate ſtate. This greater

degree of length, is compenſated by the diminution of quantity in the words *pleas'd* and *hear*, which are ſounded ſhorter than in the preceding inſtance. The word *ſhălt* ſtill continues ſhort. Here we may alſo obſerve, that though *thou* is long in the firſt part of the verſe, it becomes ſhort when repeated in the ſecond, on account of the more forcible emphaſis belonging to the word *alŏne*, which follows it.

In the third inſtance, the word *ſhalt* having the emphaſis, obtains a long quantity. And though it is impoſsible to prolong the ſound of this word, as it ends in a pure mute, yet in this, as in all ſimilar inſtances, the additional quantity is to be made out by a reſt of the voice, proportioned to the importance of the word. In this inſtance, we may alſo obſerve, that the word *ſhalt*, repeated in the ſecond part of the line, is reduced again to a ſhort quantity.

In the fourth inſtance, the word *héar*, placed in oppoſition to the word *behòld*, in the latter part of the line, obtains from the ſense the chief emphaſis, and a proportionate length. The words *thou* and *ſhalt*, are again reduced to ſhort quantities; and the word *pleas'd* lends ſome of the time which it poſſeſsed, to the more important word *hear*.

From theſe inſtances, it is evident, that the quantity of our ſyllables is not fixed; but governed by emphaſis.—To obſerve a due meaſurement of time, on all occaſions, is doubtleſs very difficult; but by inſtruction and practice the difficulty may be overcome.

Emphaſis changes, not only the quantity of words and ſyllables, but alſo, in particular caſes, the ſeat of the accent. This is demonſtrable from the following examples. "He ſhall *ín*creaſe, but I ſhall *dé*creaſe." "There is a difference between giving and *fór*giving." "In this ſpecies of compoſition, *plaúſ*ibility is much more eſsential than *próbá*bility." In theſe examples, the emphaſis requires the accent to be placed on ſyllables, to which it does not commonly belong.

In order to acquire the proper management of the emphaſis, the great rule, and indeed the only rule poſsible to be given, is, that the ſpeaker or reader ſtudy to attain a juſt conception of the force and ſpirit of the ſentiments,

which he is to pronounce. For to lay the emphaſis with exact propriety, is a conſtant exerciſe of good ſenſe, and attention. It is far from being an inconſiderable attainment. It is one of the greateſt trials of a true and juſt taſte; and muſt ariſe from feeling delicately ourſelves, and from judging accurately, of what is fitteſt to ſtrike the feelings of others.

There is one error, againſt which it is particularly proper to caution the learner; namely, that of multiplying emphatical words too much. It is only by a prudent reſerve, in the uſe of them, that we can give them any weight. If they recur too often; if a ſpeaker or reader attempts to render every thing which he expreſſes of high importance, by a multitude of ſtrong emphaſis, we ſoon learn to pay little regard to them. To crowd every ſentence with emphatical words, is like crowding all the pages of a book with Italic characters, which, as to the effect, is juſt the ſame as to uſe no ſuch diſtinctions at all.

SECT. 4. *Of Pauſes.*

PAUSES or reſts, in ſpeaking and reading, are a total ceſsation of the voice, during a perceptible, and, in many caſes, a meaſurable ſpace of time.

Pauſes are equally neceſsary to the ſpeaker, and the hearer. To the ſpeaker, that he may take breath, without which he cannot proceed far in delivery; and that he may, by theſe temporary reſts, relieve the organs of ſpeech, which otherwiſe would be ſoon tired by continued action: to the hearer, that the ear alſo may be relieved from the fatigue, which it would otherwiſe endure from a continuity of ſound; and that the underſtanding may have ſufficient time to mark the diſtinction of ſentences, and their ſeveral members.

There are two kinds of pauſes: firſt, emphatical pauſes; and next, ſuch as mark the diſtinctions of the ſenſe. An emphatical pauſe is made, after ſomething has been ſaid of peculiar moment, and on which we deſire to fix the hearer's

attention. Sometimes, before ſuch a thing is ſaid, we uſher it in with a pauſe of this nature. Such pauſes have the ſame effect as a ſtrong emphaſis; and are ſubject to the ſame rules; eſpecially to the caution juſt now given, of not repeating them too frequently. For as they excite uncommon attention, and of courſe raiſe expectation, if the importance of the matter is not fully anſwerable to ſuch expectation, they occaſion diſappointment and diſguſt.

But the moſt frequent and the principal uſe of pauſes, is, to mark the diviſions of the ſenſe, and at the ſame time to allow the ſpeaker to draw his breath; and the proper and delicate adjuſtment of ſuch pauſes, is one of the moſt nice and difficult articles of delivery. In all reading, and public ſpeaking, the management of the breath requires a good deal of care, ſo as not to oblige us to divide words from one another, which have ſo intimate a connexion, that they ought to be pronounced with the ſame breath, and without the leaſt ſeparation. Many a ſentence is miſerably mangled, and the force of the emphaſis totally loſt, by diviſions being made in the wrong place. To avoid this, every one, while he is ſpeaking or reading, ſhould be very careful to provide a full ſupply of breath for what he is to utter. It is a great miſtake to imagine, that the breath muſt be drawn only at the end of a period, when the voice is allowed to fall. It may eaſily be gathered at the intervals of the period, when the voice is only ſuſpended for a moment; and, by this management, one may always have a ſufficient ſtock for carrying on the longeſt ſentence, without improper interruptions.

Pauſes in reading, and public diſcourſe, muſt be formed upon the manner in which we utter ourſelves in ordinary, ſenſible converſation; and not upon the ſtiff artificial manner which we acquire, from reading books according to the common punctuation. It will by no means be ſufficient to attend to the points uſed in printing; for theſe are far from marking *all* the pauſes which ought to be made in ſpeaking. A mechanical attention to theſe reſting-places, has perhaps been one cauſe of monotony, by lead-

ing the reader to a ſimilar tone at every ſtop, and a uniform cadence at every period. The primary uſe of points is to aſsiſt the reader in diſcerning the grammatical conſtruction; and it is only as a ſecondary object, that they regulate his pronunciation.

To render pauſes pleaſing and expreſsive, they muſt not only be made in the right place, but alſo accompanied with a proper tone of voice, by which the nature of theſe pauſes is intimated; much more than by the length of them, which can ſeldom be exactly meaſured. Sometimes it is only a ſlight and ſimple ſuſpenſion of voice that is proper; ſometimes a degree of cadence in the voice is required; and ſometimes that peculiar tone and cadence which denote the ſentence to be finiſhed. In all theſe caſes, we are to regulate ourſelves, by attending to the manner in which nature teaches us to ſpeak, when engaged in real and earneſt diſcourſe with others.

It is a general rule, that the ſuſpending pauſe ſhould be uſed when the ſenſe is incomplete; and the cloſing pauſe, when it is finiſhed. But there are phraſes, in which, though the ſenſe is not completed, the voice takes the cloſing, rather than the ſuſpending pauſe: and others, in which the ſentence finiſhes by the pauſe of ſuſpenſion.

The cloſing pauſe muſt not be confounded with that fall of the voice, or *cadence*, with which many readers uniformly finiſh a ſentence. Nothing is more deſtructive of propriety and energy, than this habit. The tones and inflections of the voice at the cloſe of a ſentence, ought to be diverſified, according to the general nature of the diſcourſe, and the particular conſtruction and meaning of the ſentence. In plain narrative, and eſpecially in argumentation, a ſmall attention to the manner in which we relate a fact, or maintain an argument, in converſation, will ſhow, that it is frequently more proper to raiſe the voice, than to fall it, at the end of a ſentence. Some ſentences are ſo conſtructed, that the laſt words require a ſtronger emphaſis than any of the preceding; while others admit of being

cloſed with a ſoft and gentle ſound. Where there is nothing in the ſenſe which requires the laſt ſound to be elevated or emphatical, an eaſy fall, ſufficient to ſhow that the ſenſe is finiſhed, will be proper. And in pathetic pieces, eſpecially thoſe of the plaintive, tender, or ſolemn kind, the tone of the paſsion will often require a ſtill greater cadence of the voice. The beſt method of correcting a uniform cadence, is frequently to read *ſelect ſentences*, in which the ſtyle is pointed, and in which *antitheſes* are frequently introduced; and argumentative pieces, or ſuch as abound with interrogatives, or earneſt exclamations.

SECT. 5. *Of Tones.*

Tones are different both from emphaſis and pauſes; conſiſting in the modulation of the voice, the notes or variations of ſound which we employ, in the expreſsion of our ſentiments.

Emphaſis affects particular words and phraſes with a degree of tone or inflection of the voice; but tones, peculiarly ſo called, affect ſentences, paragraphs, and ſometimes even the whole of a diſcourſe.

To ſhow the uſe and neceſsity of tones, we need only obſerve, that the mind, in communicating its ideas, is in a continual ſtate of activity, emotion, or agitation, from the different effects which thoſe ideas produce in the ſpeaker. Now the end of ſuch communication being, not merely to lay open the ideas, but alſo the different feelings which they excite in him who utters them, there muſt be other ſigns than words, to manifeſt thoſe feelings; as words uttered in a monotonous manner, can repreſent only a ſimilar ſtate of mind, perfectly free from all activity or emotion. As the communication of theſe internal feelings, was of much more conſequence in our ſocial intercourſe, than the mere conveyance of ideas, the Author of our being did not, as in that conveyance, leave the invention of the language of emotion, to man; but impreſsed it himſelf upon our nature, in the ſame manner as he has done with regard

to the reſt of the animal world; all of which expreſs their various feelings, by various tones. Ours, indeed, from the ſuperior rank that we hold, are in a high degree more comprehenſive; as there is not an act of the mind, an exertion of the fancy, or an emotion of the heart, which has not its peculiar tone, or note of the voice, by which it is to be expreſsed; and which is ſuited exactly to the degree of internal feeling. It is chiefly in the proper uſe of theſe tones, that the life, ſpirit, beauty, and harmony of delivery conſiſt.

An extract from the beautiful lamentation of David over Saul and Jonathan, may ſerve as an example of what has been ſaid on this ſubject. "The beauty of Iſrael is ſlain "upon thy high places: how are the mighty fallen! Tell "it not in Gath; publiſh it not in the ſtreets of Aſkelon; "leſt the daughters of the Philiſtines rejoice; leſt the "daughters of the uncircumciſed triumph. Ye mountains "of Gilboa, let there be no dew, nor rain upon you, nor "fields of offerings; for there the ſhield of the mighty was "vilely caſt away; the ſhield of Saul, as though he had "not been anointed with oil." The firſt of theſe diviſions expreſses ſorrow and lamentation; therefore the note is low. The next contains a ſpirited command, and ſhould be pronounced much higher. The other ſentence, in which he makes a pathetic addreſs to the mountains where his friends were ſlain, muſt be expreſsed in a note quite different from the two former; not ſo low as the firſt, nor ſo high as the ſecond, in a manly, firm, and yet plaintive tone.

This correct and natural language of the emotions, is not ſo difficult to be attained, as moſt readers ſeem to imagine. If we enter into the ſpirit of the author's ſentiments, as well as into the meaning of his words, we ſhall not fail to deliver the words in properly varied tones. For there are few people, who ſpeak Engliſh without a provincial tone, that have not an accurate uſe of emphaſis, pauſes, and tones, when they utter their ſentiments in

earneſt diſcourſe: and the reaſon that they have not the ſame uſe of them, in reading aloud the ſentiments of others, may be traced to the very defective and erroneous method, in which the art of reading is taught; whereby all the various, natural, expreſsive tones of ſpeech, are ſuppreſsed, and a few artificial, unmeaning, reading notes, are ſubſtituted for them.

But when we recommend to readers, an attention to the tone and language of emotions, we muſt be underſtood to do it with proper limitation. Moderation is neceſsary in this point, as it is in other things. For when reading becomes ſtrictly imitative, it aſsumes a theatrical manner, and muſt be highly improper, as well as give offence to the hearers; becauſe it is inconſiſtent with that delicacy and modeſty, which are indiſpenſable on ſuch occaſions.

CHAPTER II.

Of VERSIFICATION.

As there are few perſons who do not ſometimes read poetical compoſition; and as the peruſal of this lively and forcible mode of exhibiting nature and ſentiment, may, when chaſte and judicious, be an innocent and inſtructive employment of a moderate portion of our time, it ſeems neceſsary to give the ſtudent ſome idea of that part of grammar, which explains the principles of verſification; that, in reading poetry, he may be the better able to judge of its correctneſs, and reliſh its beauties.

Verſification is the arrangement of a certain number and variety of ſyllables, according to certain laws.

Rhyme is the correſpondence of the laſt ſound of one verſe, to the laſt ſound or ſyllable of another.

Feet and pauſes are the conſtituent parts of verſe. We ſhall conſider theſe ſeparately.

Of Poetical Feet.

A certain number of ſyllables connected form a foot. They are called feet, becauſe it is by their aid that the voice as it were ſteps along through the verſe, in a meaſured pace; and it is neceſsary that the ſyllables which mark this regular movement of the voice, ſhould, in ſome manner, be diſtinguiſhed from the others. This diſtinction was made among the ancient Romans, by dividing their ſyllables into long and ſhort, and aſcertaining their quantity, by an exact proportion of time in ſounding them; the long being to the ſhort, as two to one; and the long ſyllables, being thus the more important, marked the movement. In Engliſh, ſyllables are divided into accented and unaccented; and the accented ſyllables being as ſtrongly diſtinguiſhed from the unaccented, by the peculiar ſtreſs of the voice upon them, are equally capable of marking the movement, and pointing out the regular paces of the voice, as the long ſyllables were by their quantity, among the Romans.

When the feet are formed by an accent on vowels, they are exactly of the ſame nature as the ancient feet, and have the ſame juſt quantity in their ſyllables. So that, in this reſpect, we have all that the ancients had, and ſomething which they had not. We have in fact duplicates of each foot, yet with ſuch a difference, as to fit them for different purpoſes, to be applied at our pleaſure.

Every foot has, from nature, powers peculiar to itſelf; and it is upon the knowledge and right application of theſe powers, that the pleaſure and effect of numbers chiefly depend.

All feet uſed in poetry conſiſt either of two, or of three ſyllables; and are reducible to eight kinds; four of two ſyllables, and four of three, as follows:

DISSYLLABLE.	TRISYLLABLE.
A Trochee – ∪	A Dactyl – ∪ ∪
An Iambus ∪ –	An Amphibrach ∪ – ∪
A Spondee – –	An Anapæſt ∪ ∪ –
A Phyrrhic ∪ ∪	A Tribrach ∪ ∪ ∪

A trochee has the firſt ſyllable accented, and the laſt unaccented: as, Hāteſŭl, pĕttiſh."

An iambus has the firſt ſyllable unaccented, and the laſt accented: as, " Bĕtrāy, conſiſt."

A ſpondee has both the words or ſyllables accented: as, " The pāle mōōn."

A phyrric has both the words or ſyllables unaccented: as, " Ŏn thĕ tall tree."

A dactyl has the firſt ſyllable accented, and the two latter unaccented: as, " Lābŏurĕr, póſsible."

An amphibrach has the firſt and laſt ſyllables unaccented: and the middle one, accented: as, " Dĕlīghtfŭl, doméſtic."

An anapæſt has the two firſt ſyllables unaccented, and the laſt accented: as, " Cŏntrăvēne, acquiéſce."

A tribrach has all its ſyllables unaccented: as " Nūmĕrăblĕ, cónquerable."

Some of theſe feet may be denominated *principal* feet; as pieces of poetry may be wholly, or chiefly formed of any of them. Such are the trochee, iambus, dactyl, and anapæſt. The others may be termed *ſecondary* feet; becauſe their chief uſe is to diverſify the numbers, and to improve the verſe.

We ſhall firſt explain the nature of the principal feet.

IAMBIC verſes may be divided into ſeveral ſpecies, according to the number of feet or ſyllables of which they are compoſed.

1. The ſhorteſt form of the Engliſh Iambic conſiſts of an Iambus, with an additional ſhort ſyllable: as,

Dĕſdāinĭng,
Complaining,
Conſenting,
Repenting.

We have no poem of this meaſure, but it may be met with in ſtanzas. The Iambus, with this addition, coincides with the amphibrach.

2. The ſecond form of our Iambic is alſo too ſhort to be continued through any great number of lines. It conſiſts of *two* Iambuſes.

Whăt plāce ĭs hēre!
What ſcenes appear!
To me the roſe
No longer glows.

It ſometimes takes, or may take, an additional ſhort ſyllable: as,

Ŭpōn ă mōuntăin
Beſide a fountain.

3. The third form conſiſts of *three Iambuſes.*

Ĭn plācĕs fār ŏr nēar,
Or famous or obſcure,
Where wholeſome is the air,
Or where the moſt impure.

It ſometimes admits of an additional ſhort ſyllable: as,

Oŭr hēarts nŏ lōngĕr lāngŭiſh.

4. The fourth form is made up of *four* Iambuſes.

Ănd māy ăt lāſt my ĕarў āge,
Find out the peaceful hermitage.

5. The fifth ſpecies of Engliſh Iambic, conſiſts of *five* Iambuſes.

Hŏw lōv'd, hŏw vālŭ'd ōnce, ăvāils thĕe nōt,
To whom related, or by whom begot:
A heap of duſt alone remains of thee;
'Tis all thou art, and all the proud ſhall be.

Bĕ wīſe tŏ-dāy, 'tĭs mādnĕſs tō dĕfēr;
Next day the fatal precedent will plead;
Thus on, till wiſdom is puſh'd out of life.

This is called the *Heroic* meaſure. In its ſimpleſt form, it conſiſts of five Iambuſes; but by the admiſsion of other

feet, as Trochees, Dactyls, Anapæſts, &c. it is capable of many varieties. Indeed, moſt of the Engliſh common meaſures may be varied in the ſame way, as well as by the different poſition of their pauſes.

6. The ſixth form of our Iambic is commonly called the *Alexandrine* meaſure. It conſiſts of *ſix* Iambuſes.

Fŏr thōu ărt būt ŏf dūſt; bĕ hūmblĕ ānd bĕ wīſe.

The Alexandrine is ſometimes introduced into heroic rhyme; and, when uſed ſparingly, and with judgment, occaſions an agreeable variety.

Thĕ sēas ſhăll wāſte, thĕ ſkīes ĭn ſmōke dĕcāy,
Rocks fall to duſt, and mountains melt away;
But fix'd his word, his ſaving pow'r remains:
Thy realm for ever laſts, thy own Meſſiah reigns.

7. The ſeventh and laſt form of our Iambic meaſure is made up of *ſeven* Iambuſes.

Thĕ Lōrd dĕſcēndĕd frōm ăbōve, ănd bōw'd thĕ hēavĕns hīgh.

This was anciently written in one line; but it is now broken into two, the firſt containing four feet, and the ſecond three:

Whĕn āll thў mērcĭes, Ō mў Gōd!
My riſing ſoul ſurveys;
Tranſported with the view, I'm loſt
In wonder, love, and praiſe.

In all theſe meaſures, the accents are to be placed on even ſyllables; and every line conſidered by itſelf is, in general, more melodious, as this rule is more ſtrictly obſerved.

TROCHAIC verſe is of ſeveral kinds.

1. The ſhorteſt Trochaic verſe in our language, conſiſts of one Trochee and a long ſyllable.

Trūĕſt lōve,
From above,
Being pure,
Will endure.

Tūmŭlt cēaſe,
Sink to peace.

This meaſure is defective in dignity, and can ſeldom be uſed on ſerious occaſions.

2. The ſecond Engliſh form of the Trochaic conſiſts of *two* feet; and is likewiſe ſo brief, that it is rarely uſed for any very ſerious purpoſe.

¯ ˘
On thĕ mōuntăin
By a fountain.

It ſometimes contains two feet or trochees, and an additional long ſyllable: as,

¯ ˘
In thĕ dāys ŏf ōld
Fables plainly told.

3. The third ſpecies conſiſts of *three* trochees: as,

Whēn ŏur hēarts ăre mōurnĭng;

or of three trochees with an additional long ſyllable: as,

Rēſtlĕſs mōrtăls tōil fŏr nōught;
Bliſs in vain from earth is ſought;
Bliſs, a native of the ſky,
Never wanders. Mortals, try;
There you cannot ſeek in vain;
For to ſeek her is to gain.

4. The fourth Trochaic ſpecies conſiſts of *four* trochees: as,

Rōund ŭs rōars thĕ tēmpĕſt lōudĕr.

This form may take an additional long ſyllable, as follows:

¯ ˘
Idlĕ, āftĕr dīnnĕr, ĭn hĭs chāir,
Sat a farmer, ruddy, fat, and fair.

But this meaſure is very uncommon.

5. The fifth Trochaic ſpecies is likewiſe uncommon. It is compoſed of *five* trochees.

Āll thăt wālk ŏn fōot ŏr rīde ĭn chārĭŏts,
All that dwell in palaces or garrets.

6. The ſixth form of the Engliſh trochaic conſiſts of *ſix* trochees: as,

Ŏn ă mōuntăin, ſtrētch'd bĕnēath ă hōarў wīllŏw,
Lay a ſhepherd ſwain, and view'd the rolling billow.

This ſeems to be the longeſt trochaic line that our language admits.

In all theſe trochaic meaſures, the accent is to be placed on the odd ſyllables.

The DACTYLIC meaſure being very uncommon, we ſhall give only one example of one ſpecies of it:

Frōm thĕ lŏw plēasŭres ŏf thīs fălln nātŭre,
Riſe we to higher, &c.

ANAPÆSTIC verſes are divided into ſeveral ſpecies.

1. The ſhorteſt Anapæſtic verſe muſt be a *ſingle* anapæſt: as,

Bŭt ĭn vāin
They complain.

This meaſure is, however, ambiguous; for, by laying the ſtreſs of the voice on the firſt and third ſyllables, we might make it trochaic. And therefore the firſt and ſimpleſt form of our genuine anapæſtic verſe, is made up of *two* anapæſts: as,

Bŭt hĭs cōurăge 'găn fāil,
For no arts could avail.

This form admits of an additional ſhort ſyllable:

Thĕn hĭs cōurăge 'găn fāil hĭm,
For no arts could avail him.

2. The ſecond ſpecies conſiſts of *three* anapæſts.

Ŏ yĕ wōods, ſprĕad yŏur brānchĕs ăpāce;
To your deepeſt receſſes I fly;
I would hide with the beaſts of the chaſe;
I would vaniſh from every eye.

This is a very pleaſing meaſure, and much uſed, both in ſolemn and cheerful ſubjects.

3. The third kind of the Engliſh anapæſtic, conſiſts of *four* anapæſts.

Măy Ĭ gōvĕrn mў pāſsĭons wĭth ābsŏlŭte ſwāy,
And grow wiſer and better as life wears away.

This meaſure will admit of a ſhort ſyllable at the end: as,

Ŏn thĕ wārm chĕek ŏf yōuth, ſmĭles ănd rōsĕs ăre blēndĭng.

The preceding are the different kinds of the principal feet, in their more ſimple forms. They are capable of numerous variations, by the intermixture of thoſe feet with each other; and by the admiſsion of the ſecondary feet.

We have obſerved, that Engliſh verſe is compoſed of feet formed by accent; and that when the accent falls on vowels, the feet are equivalent to thoſe formed by quantity. That the ſtudent may clearly perceive this difference, we ſhall produce a ſpecimen of each kind.

O'ĕr hēaps ŏf rūĭn ſtālk'd thĕ ſtātelў hīnd.

Here we ſee the accent is upon the vowel in each ſecond ſyllable. In the following line, we ſhall find the ſame iambic movement, but formed by accent on conſonants, except the laſt ſyllable.

Then rúſtling, cráckling, cráſhing, thúnder dōwn.

Here the time of the ſhort accented ſyllables, is compenſated by a ſhort pauſe, at the end of each word to which they belong.

We now proceed to ſhow the manner in which poetry is varied and improved, by the admiſsion of ſecondary feet into its compoſition.

Múrmuring, and with him fled the ſhades of night.

The firſt foot here is a Dactyl; the reſt are Iambics.

O'er mány ă frōzen mány a fīery alp.

This line contains three Amphibrachs mixed with Iambics.

Innūmĕrăblĕ before th' Almighty's throne.

Here, in the ſecond foot, we find a Tribrach.

Sēe thĕ bōld yōuth ſtrāin úp the threátning ſteēp.

In this line the firſt foot is a trochee, the ſecond a genuine Spondee by quantity; the third, a Spondee by accent.

In the following line, the firſt foot is a Phyrrhic, the ſecond a Spondee.

Thăt ŏn wēak wīngs from far purſues your flight.

From the preceding view of Engliſh verſification, we may ſee what a copious ſtock of materials it poſſeſſes. For we are not only allowed the uſe of all the ancient poetic feet, in our heroic meaſure, but we have, as before obſerved, duplicates of each, agreeing in movement, though differing in meaſure*, and which make different impreſſions on the ear; an opulence peculiar to our language, and which may be the ſource of a boundleſs variety.

Of Poetical Pauſes.

There are two ſorts of pauſes, one for ſenſe, and one for melody, perfectly diſtinct from each other. The former may be called *ſentential*; the latter, *harmonic* pauſes.

The ſentential pauſes are thoſe which are known to us by the name of ſtops, and which have names given them; as the comma, ſemicolon, colon, and period.

The harmonic pauſes may be ſubdivided into the *final* pauſe, and the *cæſural* pauſe. Theſe ſometimes coincide with the ſentential pauſe, ſometimes have an independent ſtate, that is, exiſt where there is no ſtop in the ſenſe.

The final pauſe takes place at the end of the line, cloſes

* Movement and meaſure are thus diſtinguiſhed. Movement expreſſes the progreſſive order of ſounds, whether from ſtrong to weak, from long to ſhort, or *vice verſâ*. Meaſure ſignifies the proportion of time, both in ſounds and pauſes.

the verſe, and marks the meaſure: the cæſural divides it into equal or unequal parts.

The final pauſe preſerves the melody, without interfering with the ſenſe. For the pauſe itſelf perfectly marks the bound of the metre; and being made only by a ſuſpenſion of the voice, not by any change of note, it can never affect the ſenſe. This is not the only advantage gained to numbers, by this final pauſe or ſtop of ſuſpenſion. It alſo prevents that monotony, that ſameneſs of note at the end of lines, which, however pleaſing to a rude, is diſguſting to a delicate ear. For as this final pauſe has no peculiar note of its own, but always takes that which belongs to the preceding word, it changes continually with the matter, and is as various as the ſenſe.

It is the final pauſe which alone, on many occaſions, marks the difference between proſe and verſe; which will be evident from the following arrangement of a few poetical lines.

"Of man's firſt diſobedience, and the fruit of that forbidden tree, whoſe mortal taſte brought death into the world, and all our woe, with loſs of Eden, till one greater man reſtore us, and regain the bliſsful ſeat, ſing, heavenly muſe!"

A ſtranger to the poem would not eaſily diſcover that this was verſe; but would take it for poetical proſe. By properly adjuſting the final pauſe, we ſhall reſtore the paſſage to its true ſtate of verſe.

Of man's firſt diſobedience, and the fruit
Of that forbidden tree, whoſe mortal taſte
Brought death into the world and all our woe,
With loſs of Eden, till one greater man
Reſtore us, and regain the bliſsful ſeat,
Sing, heavenly muſe.

Theſe examples ſhow the neceſsity of reading blank verſe, in ſuch a manner, as to make every line ſenſible to the ear;

for, what is the uſe of melody, or for what end has the poet compoſed in verſe, if, in reading his lines, we ſuppreſs his numbers, by omitting the final pauſe; and degrade them, by our pronunciation, into mere proſe?

The cæſura is commonly on the fourth, fifth, or ſixth ſyllable of heroic verſe.

On the fourth ſyllable, or at the end of the ſecond foot: as,

The ſilver eel" in ſhining volumes roll'd,
The yellow carp" in ſcales bedrop'd with gold.

On the fifth ſyllable, or in the middle of the third foot: as,

Round broken columns" claſping ivy twin'd,
O'er heaps of ruin" ſtalk'd the ſtately hind.

On the ſixth ſyllable, or at the end of the third foot: as,

Oh ſay what ſtranger cauſe" yet unexplor'd,
Could make a gentle belle" reject a lord?

A line may be divided into three portions, by two cæſuras: as,

Outſtretch'd he lay" on the cold ground" and oft"
Look'd up to heav'n.

There is another mode of dividing lines, well ſuited to the nature of the couplet, by introducing ſemi-pauſes, which divide the line into four pauſes. This ſemi-pauſe may be called a *demi-cæſura*.

The following lines admit of, and exemplify it.

Glows' while he reads" but trembles' as he writes.

Reaſon' the card" but paſſion' is the gale.

Rides' in the whirlwind" and directs' the ſtorm.

Of Melody, Harmony, and Expreſſion.

Having ſhown the general nature of feet and pauſes, the conſtituent parts of verſe, we ſhall now point out, more particularly, their uſe and importance.

Melody, harmony, and expreſſion, are the three great objects of poetic numbers. By melody, is meant, a pleaſing effect produced on the ear, from an apt arrangement of the

conſtituent parts of verſe, according to the laws of meaſure and movement. By harmony, an effect produced by an action of the mind, in comparing the different members of a verſe with each other, and perceiving a due and beautiful proportion between them. By expreſsion, ſuch a choice and arrangement of the conſtituent parts of verſe, as ſerve to enforce and illuſtrate the thought, or the ſentiment.

We ſhall conſider each of theſe three objects in verſification, both with reſpect to the feet, and the pauſes.

1ſt, with regard to melody.

From the examples which we have given of verſes compoſed in all the principal feet, it is evident that a conſiderable portion of melody is found in each of them, though in different degrees. Verſes made up of pure Iambics have an excellent melody.

That the final and cæſural pauſes contribute to melody, cannot be doubted by any perſon who reviews the inſtances, which we have already given of thoſe pauſes. To form lines of the firſt melody, the cæſura muſt be at the end of the ſecond, or of the third foot, or in the middle of the third.

2d, With reſpect to harmony.

Verſes compoſed of Iambics have indeed a fine harmony; but as the ſtreſs of the voice, in repeating ſuch verſes, is always in the ſame places, that is, on every ſecond ſyllable, ſuch a uniformity would diſguſt the ear in a long ſucceſsion; and therefore ſuch changes were ſought for, as might introduce the pleaſure of variety, without prejudice to melody; or even contribute to its improvement. Of this nature, was the introduction of the Trochee, to form the firſt foot of an heroic verſe: as,

Fāvoŭrs tŏ none, tŏ āll ſhĕ ſmīles ĕxténds,
O'ft ſhe rejècts, but never once offends.

Each of theſe lines begins with a Trochee; the remaining feet are in the Iambic movement. In the following line of the ſame movement, the fourth foot is a Trochee.

Ăll thēſe oŭr nŏtiŏns vāin, ſees ă̆nd dĕridēs.

The next change admitted for the ſake of variety, without prejudice to melody, is the intermixture of Pyrrhics and Spondees; in which, two impreſsions in the one foot, make up for the want of one in the other; and two long ſyllables compenſate two ſhort ones, ſo as to make the ſum of the quantity of the two feet, equal to two Iambics.

Ŏn thĕ grēen bānk tŏ lōok ĭntŏ thĕ clēar
Smōoth lāke thăt tŏ mē sēem'd another ſky.

Stōod rūl'd ſtōod vāſt ĭnfĭnĭtŭde cŏnfīn'd.

The next variety admitted is that of the Amphibrach.

Which mánў ă bārd hăd chaúntĕd mánў ă dàў.

In this line, we find that two of the feet are Amphibrachs; and three Iambics.

We have before ſhown that the cæſura improves the melody of verſe; and we ſhall now ſpeak of its other more important office, that of being the chief ſource of harmony in numbers.

The firſt and loweſt perception of harmony, by means of the cæſura, ariſes from comparing two members of the ſame line with each other, divided in the manner to be ſeen in the inſtances before mentioned; becauſe the beauty of proportion in the members, according to each of theſe diviſions, is founded in nature; being as one to two—two to three—or three to two.

The next degree ariſes from comparing the members of a couplet, or two contiguous lines: as,

See the bold youth" ſtrain up the threat'ning ſteep,
Ruſh thro' the thickets" down the valleys ſweep.

Here we find the cæſura of the firſt line at the end of the ſecond foot; and in the middle of the third foot, in the laſt line.

Hang o'er their courſers' heads" with eager ſpeed,
And earth rolls back" beneath the flying ſteed.

In this couplet, the cæſura is at the end of the third foot, in the firſt line; and of the ſecond, in the latter line.

The next perception of harmony ariſes from comparing a greater number of lines, and obſerving the relative proportion of the couplets to each other, in point of ſimilarity and diverſity: as,

Thy foreſts Windſor" and thy green retreats,
At once the monarch's" and the muſe's ſeats,
Invite my lays." Be preſent Sylvan maids,
Unlock your ſprings" and open all your ſhades.

Not half ſo ſwift" the trembling doves can fly,
When the fierce eagle" cleaves the liquid ſky;
Not half ſo ſwiftly" the fierce eagle moves,
When through the clouds" he drives the trembling doves.

In this way, the compariſon of lines variouſly apportioned by the different ſeats of the three cæſuras, may be the ſource of a great variety of harmony, conſiſtent with the fineſt melody. This is ſtill increaſed by the introduction of two cæſuras, and much more by that of ſemi-pauſes. The ſemi-pauſes double every where the terms of compariſon; give a more diſtinct view of the whole and the parts; afford new proportions of meaſurement, and an ampler ſcope for diverſity and equality, thoſe ſources of beauty in harmony.

Warms' in the ſun" refreſhes' in the breeze,
Glows' in the ſtars" and bloſſoms' in the trees;
Lives' through all life" extends' through all extent,
Spreads' undivided" operates' unſpent.

3d. The laſt object in verſification regards expreſſion.

When men expreſs their ſentiments by words, they naturally fall into that ſort of movement of the voice, which is conſonant to that produced by the emotion in the mind; and the dactylic or anapæſtic, the trochaic, iambic, or ſpondaic, prevails even in common diſcourſe, according to the different nature of the ſentiments expreſſed. To imitate nature, therefore, the poet, in arranging his words in

the artificial compoſition of verſe, muſt take care to make the movement correſpond to the ſentiment, by the proper uſe of the ſeveral kinds of feet: and this is the firſt and moſt general ſource of expreſsion in numbers.

That a judicious management of the feet and pauſes, may be peculiarly expreſsive of particular operations and ſentiments, will ſufficiently appear to the learner, by a few ſelect examples under each of thoſe heads.

In the following inſtance, the vaſt dimenſions of Satan are ſhown by an uncommon ſucceſsion of long ſyllables, which detain us to ſurvey the huge arch fiend, in his fixed poſture.

Sō ſtrētch'd oūt hūge in lēngth the ārch fiend lāy.

The next example affords inſtances of the power of a Trochee beginning a line, when ſucceeded by an Iambus.

——————and ſheer within
Līghts ŏn hĭs fēet: as when a prowling wolf
Leáps o'ĕr thĕ fénce wĭth eāſe ĭntŏ thĕ fōld.

The Trochee which begins the line ſhows Satan in the act of lighting: the Iambus that follows, fixes him—"Līghts ŏn hĭs fēet."

The ſame artifice, in the beginning of the next line, makes us ſee the wolf—leáp o'ĕr thĕ fénce.—But as the mere act of leaping over the fence, is not the only circumſtance to be attended to, but alſo the facility with which it is done, this is ſtrongly marked, not only by the ſmooth foot which follows—"wĭth ēaſe"—itſelf very expreſsive, but likewiſe by a Phyrrhic preceding the laſt foot—"ĭntŏ thĕ fōld"—which indeed carries the wolf—"wĭth ēaſe ĭntŏ thĕ fōld."

The following inſtances ſhow the effects produced by cæſuras, ſo placed as to divide the line into very unequal portions; ſuch as that after the firſt, and before the laſt ſemipede.

——————thus with the year
Seaſons return, but not to me returns
Day' nor the ſweet approach of even or morn.

Here the cæſura after the firſt ſemipede *Day*, ſtops us unexpectedly, and forcibly impreſſes the imagination with the greatneſs of his loſs, the loſs of ſight.

No ſooner had th' Almighty ceas'd, but all
The multitude of angels, with a ſhout
Loud" as from numbers without number" ſweet
As from bleſt voices uttering joy.———

There is ſomething very ſtriking in this uncommon cæſura, which ſuddenly ſtops the reader, to reflect on the importance of a particular word.

We ſhall cloſe the ſubject with an example containing the united powers of many of the principles which have been explained.

Dīre wăs the tóſsĭng" dēep the grōans" Dĕſpāir"
Tended the sick" búſieſt from coúch to coúch"
And ōvĕr thĕm trĭúmphănt deáth" hĭs dárt"
Shoók" bŭt dĕlāy'd tŏ ſtrīke.

Many of the rules and obſervations reſpecting Proſody, are taken from "Sheridan's Art of Reading;" to which book the Compiler refers the ingenious ſtudent, for more extenſive information on the ſubject.

OF PUNCTUATION *.

PUNCTUATION is the art of dividing a written compoſition into ſentences, or parts of ſentences, by points or ſtops, for the purpoſe of marking the

* As punctuation is intended to aid the ſenſe, and the pronunciation of a ſentence, it might, perhaps, have been diſcuſsed under the article of Syntax, or of Proſody: but the extent and importance of the ſubject, as well as the grammatical knowledge which it preſuppoſes, ſeem to warrant us in preferring to make it a diſtinct and ſubſequent article.

different pauſes which the ſenſe, and an accurate pronunciation require.

The Comma repreſents the ſhorteſt pauſe; the Semicolon, a pauſe double that of the comma; the Colon, double that of the ſemicolon; and the Period, double that of the colon.

The preciſe quantity or duration of each pauſe, cannot be defined; for it varies with the time of the whole. The ſame compoſition may be rehearſed in a quicker or a ſlower time; but the proportion between the pauſes ſhould be ever invariable.

In order more clearly to determine the proper application of the points, we muſt diſtinguiſh between an *imperfect phraſe*, a *ſimple ſentence*, and a *compound ſentence*.

An imperfect phraſe contains no aſſertion, or does not amount to a propoſition or ſentence: as, "Therefore; in haſte; ſtudious of praiſe."

A ſimple ſentence has but one ſubject, and one finite verb, expreſsed or implied: as, "Temperance preſerves health."

A compound ſentence has more than one ſubject, or one finite verb, either expreſsed or underſtood: or it conſiſts of two or more ſimple ſentences connected together: as, "Good nature mends and beautifies all objects;" "Virtue refines the affections, but vice debaſes them."

In a ſentence, the ſubject and the verb, or either of them, may be accompanied with ſeveral adjuncts: as, the object, the end, the circumſtance of time, place, manner, and the like: and the ſubject or verb may be either immediately connected with them, or mediately; that is, by being connected with ſomething which is connected with ſome other, and ſo on: as, "The mind, unoccupied with uſeful knowledge, becomes a magazine of trifles and follies."

CHAPTER. I.

Of the COMMA.

RULE I. With reſpect to a ſimple ſentence, the ſeveral words of which it conſiſts have ſo near a relation to each other, that, in general, no points are requiſite, except a full ſtop at the end of it: as, "The fear of the Lord is the beginning of wiſdom." "Every part of matter ſwarms with living creatures."

A ſimple ſentence, however, when it is a long one, and the nominative caſe is accompanied with inſeparable adjuncts, may admit of a pauſe immediately before the verb: as, "The good taſte of the preſent age, has not allowed us to neglect the cultivation of the Engliſh language:" "To be totally indifferent to praiſe or cenſure, is a real defect in character."

RULE II. When the connexion of the different parts of a ſimple ſentence is interrupted by an imperfect phraſe, a comma is uſually introduced before the beginning, and at the end, of this phraſe: as, "I remember, *with gratitude*, his goodneſs to me;" "His work is, *in many reſpects*, very imperfect: it is, *therefore*, not much approved." But when theſe interruptions are ſlight or unimportant, the comma is better omitted: as, Flattery is *certainly* pernicious;" "There is *ſurely* a pleaſure in beneficence."

In the generality of compound ſentences, there is frequent occaſion for commas: as will appear from the following view of the different occaſions to which they are adapted.

RULE III. When two or more nouns occur in the ſame conſtruction, they are parted by a comma; as, "Reaſon, virtue, anſwer one great aim;" "The huſband, wife, and children, were gone;" "They took away their furniture, clothes, and ſtock in trade;" "He is alternately ſupported by his father, his uncle, and his elder brother."

From this rule there is moſtly an exception, with regard to two nouns closely connected by a conjunction: as, "Virtue *and* vice form a ſtrong contraſt to each other;" "Libertines call religion bigotry *or* ſuperſtition;" "There is a natural difference between merit *and* demerit, virtue *and* vice, wiſdom *and* folly." But if the parts connected are not ſhort, a comma may be inſerted, though the conjunction is expreſsed: as, "Romances may be said to be miſerable rhapsodies, *or* dangerous incentives to evil;" "Intemperance deſtroys the ſtrength of our bodies, *and* the vigour of our minds."

RULE IV. Two or more adjectives belonging to the ſame ſubſtantive are likewise separated by commas: as, "Plain, honeſt truth wants no artificial covering;" "David was a brave, wiſe, and pious man;" "The moſt innocent pleaſures are the ſweeteſt, the moſt rational, the moſt affecting, and the moſt laſting."

But two adjectives, immediately connected by a conjunction, are not ſeparated by a comma: as, "True worth is modeſt *and* retired;" "Truth is fair *and* artleſs, ſimple *and* ſincere, uniform *and* conſiſtent;" "We muſt be wiſe *or* fooliſh; there is no medium."

RULE V. Two or more verbs, having the ſame nominative caſe, and immediately following one another, are alſo ſeparated by commas: as, "Virtue ſupports in adverſity, moderates in proſperity:" "In a letter, we may adviſe, exhort, comfort, requeſt, and diſcuſs."

Two verbs immediately connected by a conjunction, are an exception to the above rule: as, "The ſtudy of natural hiſtory expands *and* elevates the mind;" "Whether we eat *or* drink, labour *or* ſleep, we ſhould be moderate."

Two or more participles are ſubject to a ſimilar rule and exception: as, "A man, fearing, ſerving, and loving his Creator;" "He was happy in being loved, eſteemed, and reſpected;" "By being admired *and* flattered, we are often corrupted.

RULE VI. Two or more adverbs immediately ſucceeding one another, muſt be ſeparated by commas: as, "We are fearfully, wonderfully framed;" "Succeſs generally depends on acting prudently, ſteadily, and vigorouſly, in what we undertake."

But when two adverbs are joined by a conjunction, they are not parted by the comma: as, "Some men ſin deliberately *and* preſumptuouſly;" "There is no middle ſtate; we muſt live virtuouſly *or* vitiouſly."

RULE VII. When participles are followed by ſomething that depends on them, they are generally ſeparated from the reſt of the ſentence by a comma: as, "The king, *approving the plan*, put it in execution;" "His talents, *formed for great enterpriſes*, could not fail of rendering him conſpicuous;" "All mankind compoſe one family, *aſſembled* under the eye of one common Father."

RULE VIII. When a conjunction is divided by a phraſe or ſentence from the verb to which it belongs, ſuch intervening phraſe has uſually a comma at each extremity: as, "They ſet out early, *and*, before the cloſe of the day, arrived at the deſtined place."

RULE IX. Expreſsions in a direct addreſs, are ſeparated from the reſt of the ſentence by commas: as, "*My ſon*, give me thy heart;" "I am obliged to you, *my friends*, for your many favours.

RULE X. The caſe abſolute, and the infinitive mood abſolute, are ſeparated by commas from the body of the ſentence: as, "His father dying, he ſucceeded to the eſtate;" "At length, their miniſtry performed, and race well run, they left the world in peace;" "To confeſs the truth, I was much in fault."

RULE XI. Nouns in appoſition, that is, nouns added to other nouns in the ſame caſe, by way of explication or illuſtration, when accompanied with adjuncts, are ſet off by commas: as, "Paul, the apoſtle of the Gentiles, was emi-

nent for his zeal and knowledge;" "The butterfly, child of the ſummer, flutters in the ſun."

But if ſuch nouns are ſingle, or only form a proper name, they are not divided: as, "Paul the apoſtle;" "The Emperour Antoninus wrote an excellent book."

RULE XII. Simple members of ſentences connected by comparatives, are for the moſt part diſtinguiſhed by a comma: as, "*As* the hart panteth after the water brooks, *ſo* doth my ſoul pant after thee;" "*Better* is a dinner of herbs where love is, *than* a ſtalled ox and hatred therewith."

If the members in comparative ſentences are ſhort, the comma is in general better omitted: as, "How much *better* is it to get wiſdom *than* gold!" "Mankind act *oftener* from caprice *than* reaſon."

RULE XIII. When words are placed in oppoſition to each other, or with ſome marked variety, they require to be diſtinguiſhed by a comma: as,

Tho' deep, yet clear; tho' gentle, yet not dull;
Strong, without rage; without o'erflowing, full.

"Good men, in this frail, imperfect ſtate, are often found, not only in union *with*, but in oppoſition *to*, the views and conduct of one another."

Sometimes, when the word with which the laſt prepoſition agrees, is ſingle, it is better to omit the comma before it: as, "Many ſtates were in alliance *with*, and under the protection *of* Rome."

The ſame rule and reſtriction muſt be applied when two or more nouns refer to the ſame prepoſition: as, "He was compoſed both under the threatening, and at the approach, *of* a cruel and lingering death;" "He was not only the king, but the father *of* his people."

RULE XIV. A remarkable expreſſion, or a ſhort obſervation, ſomewhat in the manner of a quotation, may be properly marked with a comma: as, "It hurts a man's pride to ſay, I do not know;" "Plutarch calls lying, the vice of ſlaves."

RULE XV. Relative pronouns are connective words, and generally admit a comma before them: as, "He preaches ſublimely, *who* lives a ſober, righteous, and pious life;" "There is no charm in the female ſex, *which* can ſupply the place of virtue."

But when two members are cloſely connected by a relative, reſtraining the general notion of the antecedent to a particular ſenſe, the comma ſhould be omitted: as, "A man who is of a detracting ſpirit, will miſconſtrue the moſt innocent words that can be put together."

In this example, the aſſertion is not of "a man in general," but of "a man who is of a detracting ſpirit;" and therefore they ſhould not be ſeparated.

This rule applies equally to caſes in which the relative is not expreſsed, but underſtood: as, "It was from piety, warm and unaffected, that his morals derived ſtrength." "This ſentiment, habitual and ſtrong, influenced his whole conduct." In both of theſe examples, the relative and verb *which was*, are underſtood.

RULE XVI. A ſimple member of a ſentence, contained within another, or following another, muſt be diſtinguiſhed by the comma: as, "Very often, while we are complaining of the vanity and the evils of human life, we make that vanity, and we increaſe thoſe evils."

If, however, the members ſucceeding each other be very cloſely connected, the comma is unneceſsary: as, "Revelation has informed us in what manner our apoſtacy aroſe."

Several verbs in the infinitive mood, having a common dependence, and ſucceeding one another, are alſo divided by commas: as, "To relieve the indigent, to comfort the afflicted, to protect the innocent, to reward the deſerving, is a humane and noble employment."

RULE XVII. When the verb *to be* is followed by a verb in the infinitive mood, which, by tranſpoſition, might be made the nominative caſe to it, the former is generally ſeparated from the latter verb, by a comma: as, "The moſt

obvious remedy is, to withdraw from all aſsociations with bad men." "The firſt and moſt obvious remedy againſt the infection, is, to withdraw from all aſsociations with bad men."

RULE XVIII. When adjuncts or circumſtances are of importance, and often when the natural order of them is inverted, they may be ſet off by commas: as, "Virtue muſt be formed and ſupported, not by unfrequent acts, but by daily and repeated exertions."

"Vices, like ſhadows, towards the evening of life, grow great and monſtrous." "Our intereſts are interwoven by threads innumerable;" "by threads innumerable, our intereſts are interwoven."

RULE XIX. Where a verb is underſtood, a comma may often be properly introduced. This is a general rule, which, beſides compriſing ſome of the preceding rules, will apply to many caſes not determined by any of them: as, "From law ariſes ſecurity; from ſecurity, curioſity; from curioſity, knowledge." In this example, the verb "ariſes" is underſtood before "curioſity" and "knowledge;" at which words a conſiderable pauſe is neceſsary.

RULE XX. The words, *nay, ſo, hence, again, firſt, ſecondly, formerly, now, laſtly, once more, above all, on the contrary, in the next place, in ſhort,* and all other words and phraſes of the ſame kind, muſt be generally ſeparated from the context by a comma: as, "Remember thy beſt and firſt friend; *formerly,* the ſupporter of thy infancy, and the guide of thy childhood; *now,* the guardian of thy youth, and the hope of thy coming years." "He feared want; *hence,* he over-valued riches." "This conduct may heal the difference; *nay,* it may conſtantly prevent any in future."

"*Finally,* I ſhall only repeat what has been often juſtly ſaid."

"If the ſpring put forth no bloſsoms, in ſummer there will be no beauty, and in autumn no fruit; *ſo,* if youth be

trifled away without improvement, riper years may be contemptible, and old age miſerable."

In many of the foregoing rules and examples, great regard muſt be paid to the length of the clauſes, and the proportion which they bear to one another. An attention to the ſenſe of any paſſage, and to the clear, eaſy communication of it, will, it is preſumed, with the aid of the preceding rules, enable the ſtudent to adjuſt the proper pauſes, and the places for inſerting the commas.

CHAPTER II.

Of the SEMICOLON.

THE Semicolon is uſed for dividing a compound ſentence into two or more parts, not ſo cloſely connected as thoſe which are ſeparated by a comma, nor yet ſo little dependent on each other, as thoſe which are diſtinguiſhed by a colon.

The ſemicolon is ſometimes uſed, when the preceding member of the ſentence does not of itſelf give a complete ſenſe, but depends on the following clauſe; and ſometimes when the ſenſe of that member would be complete without the concluding one; as in the following inſtances. "As the deſire of approbation, when it works according to reaſon, improves the amiable part of our ſpecies in every thing that is laudable; ſo nothing is more deſtructive to them, when it is governed by vanity and folly."

"Experience teaches us, that an entire retreat from worldly affairs, is not what religion requires; nor does it even enjoin a great retreat from them."

"Straws ſwim upon the ſurface; but pearls lie at the bottom."

"Philoſophers aſſert, that Nature is unlimited in her operations; that ſhe has inexhauſtible treaſures in reſerve; that knowledge will always be progreſsive; and that all future generations will continue to make diſcoveries, of which we have not the leaſt idea."

CHAPTER III.

Of the COLON.

THE Colon is uſed to divide a ſentence into two or more parts, leſs connected than thoſe which are ſeparated by a ſemicolon; but not ſo independent as ſeparate diſtinct ſentences.

The colon may be properly applied in the three following caſes.

1. When a member of a ſentence is complete in itſelf, but followed by ſome ſupplemental remark, or further illuſtration of the ſubject: as, "Nature felt her inability to extricate herſelf from the conſequences of guilt: the goſpel reveals the plan of Divine interpoſition and aid." "Nature confeſsed ſome atonement to be neceſsary: the goſpel diſcovers that the neceſsary atonement is made."

2. When ſeveral ſemicolons have preceded, and a ſtill greater pauſe is neceſsary, in order to mark the connecting or concluding ſentiment: as, "A divine legiſlator, uttering his voice from heaven; an almighty governour, ſtretching forth his arm to puniſh or reward; informing us of perpetual reſt prepared hereafter for the righteous, and of indignation and wrath awaiting the wicked: theſe are the conſiderations which over-awe the world, which ſupport integrity, and check guilt."

3. The colon is commonly uſed when an example, a quotation, or a ſpeech is introduced: as, "The Scriptures give us an amiable repreſentation of the Deity, in theſe words: 'God is love.'" "He was often heard to ſay: 'I have done with the world, and am willing to leave it.'"

The propriety of uſing a colon, or ſemicolon, is ſometimes determined by a conjunction's being expreſsed, or not expreſsed: as, "Do not flatter yourſelves with the hope of perfect happineſs: there is no ſuch thing in the world." "Do not flatter yourſelves with the hope of perfect happineſs; *for* there is no ſuch thing in the world."

CHAPTER IV.

Of the PERIOD.

WHEN a ſentence is ſo complete and independent, as not to be connected in conſtruction with the following ſentence, it is marked with a Period.

Some ſentences are independent of each other, both in their ſenſe and conſtruction: as, "Fear God. Honour the king. Have charity towards all men." Others are independent only in their grammatical conſtruction: as, "The Supreme Being changes not, either in his deſire to promote our happineſs, or in the plan of his adminiſtration. One light always ſhines upon us from above. One clear and direct path is always pointed out to man."

A period may ſometimes be admitted between two ſentences, though they are joined by a disjunctive or copulative conjunction. For the quality of the point does not always depend on the connective particle, but on the ſenſe and ſtructure of ſentences: as, "Recreations, though they be of an innocent kind, require ſteady government, to keep them within a due and limited province. But ſuch as are of an irregular and vitious nature, are not to governed, but to be baniſhed from every well-regulated mind."

"He who lifts himſelf up to the obſervation and notice of the world, is of all men, the leaſt likely to avoid cenſure. For he draws upon himſelf a thouſand eyes, that will narrowly inſpect him in every part."

The period ſhould be uſed after every abbreviated word: as, "M.S. P.S. N.B. A.D. O.S. N.S." &c.

CHAPTER V.

Of the DASH, *Notes of* INTERROGATION, *and* EXCLAMATION, *&c.*

THE DASH.

THE Daſh, though often uſed improperly by haſty and incoherent writers, may be introduced with propriety, where the ſentence breaks off abruptly; where a ſignificant pauſe is required; or where there is an unexpected turn in the ſentiment: as, "If thou art he, ſo much reſpected once—but, oh! how fallen! how degraded!" "If acting conformably to the will of our Creator;—if promoting the welfare of mankind around us;—if ſecuring our own happineſs;—are objects of the higheſt moment:—then we are loudly called upon, to cultivate and extend the great intereſts of religion and virtue."

"Here lies the great——Falſe marble, where?
"Nothing but ſordid duſt lies here."

Beſides the points which mark the pauſes in diſcourſe, there are others, which denote a different modulation of voice, in correſpondence to the ſenſe. Theſe are,

The Interrogative point, ?
The exclamation point, !
The Parentheſis, ()

INTERROGATION.

A Note of Interrogation is uſed at the end of an interrogative ſentence; that is, when a queſtion is aſked: as, "Who will accompany me?" "Shall we always be friends?"

Queſtions which a perſon aſks himſelf in contemplation, ought to be terminated by points of interrogation: as, "Who adorned the heavens with ſuch exquiſite beauty? At whoſe command do the planets perform their conſtant revolutions?"

A point of interrogation is improper after ſentences which are not queſtions, but only expreſsions of admiration, or of ſome other emotion.

"How many inſtances have we of chaſtity and excellence in the fair ſex!"

"With what prudence does the Son of Sirach adviſe us in the choice of our companions!"

A note of interrogation ſhould not be employed, in caſes where it is only ſaid a queſtion has been aſked, and where the words are not uſed as a queſtion.

"The Cyprians aſked me, why I wept."

To give this ſentence the interrogative form, it ſhould be expreſsed thus:

"The Cyprians ſaid to me, 'Why doſt thou weep?'"

EXCLAMATION.

The note of Exclamation is applied to expreſsions of ſudden emotion, ſurpriſe, joy, grief, &c. and alſo to invocations or addreſses: as, "My friend! this conduct amazes me!" "Bleſs the Lord, O my ſoul! and forget not all his benefits!"

"Oh! had we both our humble ſtate maintain'd,
"And ſafe in peace and poverty remain'd!"

"Hear me, O Lord! for thy loving kindneſs is great."

It is difficult, in ſome caſes, to diſtinguiſh between an interrogative and exclamatory ſentence; but a ſentence, in which any wonder or admiration is expreſsed, and no anſwer either expected or implied, may be always properly terminated by a note of exclamation: as, "How much vanity in the purſuits of men!" "Who can ſufficiently expreſs the goodneſs of our Creator!" What is more amiable than virtue!"

The interrogation and exclamation points are indeterminate as to their quantity or time, and may be equivalent in that reſpect to a ſemicolon, a colon, or a period, as the ſenſe may require. They mark an elevation of the voice.

The utility of the points of Interrogation and Exclamation, appears from the following examples, in which the meaning is signified and discriminated solely by the points.

"What condescension!"
"What condescension?"

"How great was the sacrifice!"
"How great was the sacrifice?"

PARENTHESIS.

A Parenthesis is a clause containing some necessary information, or useful remark, introduced into the body of a sentence obliquely, and which may be omitted without injuring the construction: as,

"Know then this truth, (enough for man to know,)
"Virtue alone is happiness below."

"And was the ransom paid? It was; and paid
"(What can exalt his bounty more?) for thee."

"To gain a posthumous reputation, is to save four or five letters (for what is a name besides?) from oblivion." "Know ye not, brethren, (for I speak to them that know the law,) how that the law hath dominion over a man as long as he liveth?"

If the incidental clause be short, or perfectly coincide with the rest of the sentence, it is not proper to use the parenthetical characters. The following instances are therefore improper uses of the parenthesis. "Speak you (who saw) his wonders in the deep." "Every planet (as the Creator has made nothing in vain) is most probably inhabited." "He found them asleep again; (for their eyes were heavy;) neither knew they what to answer him."

The parenthesis marks a moderate depression of the voice, and may be accompanied with every point which the sense would require, if the parenthetical characters were omitted. It ought to terminate with the same kind of stop which the member has, that precedes it; and to contain that stop within the parenthetical marks.

There are other characters, which are frequently made uſe of in compoſition, and which may be explained in this place, viz.

An Apoſtrophe, marked thus ' is uſed to abbreviate or ſhorten a word: as, *'tis* for *it is*; *tho'* for *though*; *e'en* for *even*; *judg'd* for *judged*. Its chief uſe is to ſhow the genitive caſe of nouns: as, "A man's property; a woman's ornament."

A Caret, marked thus ^ is placed where ſome word happens to be left out in writing, and inſerted over the line. This mark is alſo called a circumflex, when placed over ſome vowel of a word to denote a long ſyllable: as, "Euphrâtes."

A Hyphen - is employed in connecting compounded words; as, "Lap-dog, tea-pot, pre-exiſtence, ſelf-love, to-morrow."

It is alſo uſed when a word is divided, and the former part is written or printed at the end of one line, and the latter part at the beginning of another. In this caſe, it is placed at the end of the firſt line, not at the beginning of the ſecond.

The Acute Accent, marked thus ': as, "*Fáncy*." The Grave, thus `: as, "*Fàvour*."

In Engliſh, the Accentual marks are chiefly uſed in ſpelling books and dictionaries, to mark the ſyllables which require a particular ſtreſs of the voice in pronunciation.

The ſtreſs is laid on long and ſhort ſyllables indiſcriminately. In order to diſtinguiſh the one from the other, ſome writers of dictionaries have placed the grave on the former, and the acute on the latter, in this manner: "Minor, mineral, lìvely, lſved, rìval, ríver."

The proper mark to diſtinguiſh a long ſyllable, is this ¯: as, "Rōſy:" and a ſhort one this ˘: as, "Fŏlly." This laſt mark is called a breve.

A Diaræſis, thus marked ¨, conſiſts of two points placed over one of the two vowels that would otherwiſe make a diphthong, and parts them into two ſyllables: as, "Creätor, coädjutor, aërial."

A Section, marked thus §, is the diviſion of a diſcourſe or chapter into leſs parts or portions.

A Paragraph ¶ denotes the beginning of a new ſubject, or a ſentence not connected with the foregoing. This character is chiefly uſed in the Old and New Teſtament.

A Quotation " ". Two inverted commas are generally placed at the beginning of a phraſe or paſsage, which is quoted or tranſcribed from the ſpeaker or author in his own words; and two commas in their direct poſition, are placed at the concluſion: as,

" The proper ſtudy of mankind is man."

Crotchets or Brackets [ ] ſerve to incloſe a word or ſentence, which is to be explained in a note, or the explanation itſelf, or a word or ſentence which is intended to ſupply ſome deficiency, or to rectify ſome miſtake.

An Index or Hand ☞ points out a remarkable paſsage, or ſomething that requires particular attention.

A Brace } is uſed in poetry, at the end of a triplet or three lines, which have the ſame rhyme.

Braces are alſo uſed to connect a number of words with one common term, and are introduced to prevent a repetition in writing or printing.

An Aſteriſk, or little ſtar *, directs the reader to ſome note in the margin, or at the bottom of the page. Two or three aſteriſks generally denote the omiſsion of ſome letters in a word, or of ſome bold or indelicate expreſsion, or ſome defect in the manuſcript.

An Ellipſis —— is alſo uſed, when ſome letters in a word, or ſome words in a verſe, are omitted: as, " The k—g," for " the king."

An Obeliſk, which is marked thus †, and Parallels thus ‖, together with the letters of the Alphabet, and figures, are uſed as references to the margin, or bottom of the page.

PARAGRAPHS.

It may not be improper to inſert, in this place, a few general directions reſpecting the diviſion of a written compoſition into paragraphs.

Different ſubjects, unleſs they be very ſhort, or very numerous in ſmall compaſs, ſhould be ſeparated into paragraphs.

When one ſubject is continued to a conſiderable length, the larger diviſions of it ſhould be put into paragraphs. And it will have a good effect, to form the breaks, when it can properly be done, at ſentiments of the moſt weight, or that call for peculiar attention.

The facts, premiſes, and concluſions of a ſubject, ſometimes naturally point out the ſeparations into paragraphs; and each of theſe, when of great length, will again require ſubdiviſions at their moſt diſtinctive parts.

In caſes which require a connected ſubject to be formed into ſeveral paragraphs, a ſuitable turn of expreſsion, exhibiting the connexion of the broken parts, will give beauty and force to the diviſion.

DIRECTIONS RESPECTING THE USE OF CAPITAL LETTERS.

It was formerly the cuſtom to begin every noun with a capital; but as this practice was troubleſome, and gave the writing or printing a crowded and confuſed appearance, it has been diſcontinued. It is, however, very proper to begin with a capital,

1. The firſt word of every book, chapter, letter, note, or any other piece of writing.

2. The firſt word after a period; and, if the two ſentences be *totally independent*, after a note of interrogation or exclamation.

But if a number of interrogative or exclamatory ſentences are thrown into one general group; or if the conſtruction of the latter ſentences depends on the former, all of them, except the firſt, may begin with a ſmall letter: as, "How long, ye ſimple ones, will ye love ſimplicity? and the ſcorners delight in their ſcorning? and fools hate knowledge?" "Alas! how different! yet how like the ſame!"

3. The appellations of the Deity: as, "God, Jehovah,

the Almighty, the Supreme Being, the Lord, Providence, the Meſsiah, the Holy Spirit.

4. Proper names of perſons, places, ſtreets, mountains, rivers, ſhips: as, "George, York, the Strand, the Alps, the Thames, the Seahorſe."

5. Adjectives derived from the proper names of places: as, "Grecian, Roman, Engliſh, French, Italian."

6. Words of particular importance: as, "the Reformation, the Reſtoration, the Revolution."

7. The firſt word of a quotation, introduced after a colon, or when it is in a direct form: as, "Always remember this ancient maxim: 'Know thyſelf.'" "Our great Lawgiver ſays, 'Take up thy croſs daily, and follow me.'" But when a quotation is brought in obliquely after a comma, a capital is unneceſſary: as, "Solomon obſerves, 'that pride goes before deſtruction.'"

The firſt word of an example may alſo very properly begin with a capital: as, "Temptation proves our virtue."

8. Every ſubſtantive and principal word in the titles of books: as, "Johnſon's Dictionary of the Engliſh Language;" "Thomſon's Seaſons;" "Rollin's Ancient Hiſtory."

9. The firſt word of every line in poetry.

10. The pronoun *I*, and the interjection *O!* are written in capitals: as, "I write;" "Hear, O earth!"

Other words, beſides the preceding, may begin with capitals, when they are remarkably emphatical, or the principal ſubject of the compoſition.

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APPENDIX:

CONTAINING

RULES AND OBSERVATIONS,

FOR ASSISTING YOUNG PERSONS

TO WRITE WITH

PERSPICUITY AND ACCURACY.

TO BE STUDIED

AFTER THEY HAVE ACQUIRED A COMPETENT KNOWLEDGE OF

ENGLISH GRAMMAR.

BRITISH MUSEUM

APPENDIX.

RULES AND OBSERVATIONS FOR PROMOTING PERSPICUITY AND ACCURACY IN WRITING.

PERSPICUITY is the fundamental quality of ſtyle; a quality ſo eſſential in every kind of writing, that for the want of it nothing can atone. It is not to be conſidered as merely a ſort of negative virtue, or freedom from defect. It has higher merit: it is a degree of poſitive beauty. We are pleaſed with an author, and conſider him as deſerving praiſe, who frees us from all fatigue of ſearching for his meaning; who carries us through his ſubject without any embarraſsment or confuſion; whoſe ſtyle flows always like a limpid ſtream, through which we ſee to the very bottom.

The ſtudy of perſpicuity and accuracy of expreſsion conſiſts of two parts; and requires attention, firſt, to *Single Words and Phraſes;* and then, to the *Conſtruction of Sentences.*

PART I.

Of PERSPICUITY *and* ACCURACY *of* EXPRESSION, *with reſpect to ſingle Words and Phraſes.*

THESE qualities of ſtyle, conſidered with regard to words and phraſes, require the following properties: PURITY, PROPRIETY, and PRECISION.

CHAPTER I.

Of PURITY.

PURITY of ſtyle conſiſts in the uſe of ſuch words, and ſuch conſtructions, as belong to the idiom of the language which we ſpeak; in oppoſition to words and phraſes that are taken from other languages, or that are ungrammatical, obſolete, new-coined, or uſed without proper authority. All ſuch words and phraſes as the following, ſhould be avoided: *Quoth he; I wiſt not; erewhile; beheſt; ſelfsame; delicateſſe,* for delicacy; *politeſſe,* for politeneſs; *hauteur,*

for haughtineſs; *incumberment*, *connexity*, *martyriſed*, for encumbrance, connexion, martyred.

The introduction of foreign and learned words, unleſs where neceſsity requires them, ſhould never be admitted into our compoſition. Barren languages may need ſuch aſsiſtance, but ours is not one of theſe. A multitude of Latin words, in particular, have, of late, been poured in upon our language. On ſome occaſions, they give an appearance of elevation and dignity to ſtyle; but they often render it ſtiff and apparently forced. In general, a plain, native ſtyle, is not only more intelligible to all readers, but by a proper management of words, it can be made equally ſtrong and expreſsive with this Latiniſed Engliſh, or any foreign idioms.

CHAPTER II.

Of PROPRIETY.

PROPRIETY of language is the ſelection of ſuch words as the beſt uſage has appropriated to thoſe ideas, which we intend to expreſs by them; in oppoſition to low expreſsions, and to words and phraſes which would be leſs ſignificant of the ideas that we mean to convey. Style may be pure, that is, it may all be ſtrictly Engliſh, without Scotticiſms or Galliciſms, or ungrammatical irregular expreſsions of any kind, and may, nevertheleſs, be deficient in propriety: for the words may be ill choſen, not adapted to the ſubject, nor fully expreſsive of the author's ſenſe.

To preſerve propriety, therefore, in our words and phraſes, we muſt avoid *low expreſsions; ſupply words that are wanting;* be careful not to *uſe the ſame word in different ſenſes;* avoid *the injudicious uſe of technical phraſes, equivocal or ambiguous words, unintelligible expreſsions,* and *all ſuch words and phraſes as are not adapted to our meaning.*

1. Avoid *low expreſsions:* ſuch as, "Topſy turvy, hurly burly, pellmell; having a month's mind for a thing; currying favour with a perſon; dancing attendance on the great," &c.

"Meantime the Britons, left to ſhift for themſelves, were

forced to call in the Saxons for their defence." The phraſe "*left to ſhift for themſelves*," is a rather low phraſe, and too much in the familiar ſtyle to be proper in a grave treatiſe.

2. *Supply words that are wanting.* "Arbitrary power I look upon as a greater evil than anarchy itſelf, as much as a ſavage is a happier ſtate of life than a ſlave at the oar:" It ſhould have been, "as much as *the ſtate* of a ſavage is happier than *that* of a ſlave at the oar." "He has not treated this ſubject liberally, by the views of others as well as his own:" "By *adverting* to the views of others," would have been better. "This generous action greatly increaſed his former ſervices:" it ſhould have been, "greatly increaſed *the merit* of his former ſervices." "By the pleaſures of the imagination or fancy (which I ſhall uſe promiſcuouſly) I here mean," &c. This paſsage ought to have had the word "terms" ſupplied, which would have made it correct: "*terms* which I ſhall uſe promiſcuouſly."

It may be proper in this place to obſerve, that articles and prepoſitions are ſometimes improperly omitted; as in the following inſtances: "How immenſe the difference between the pious and profane!" "Death is the common lot of all; of good men and bad." They ſhould have had the article and prepoſition repeated: "How immenſe the difference between *the* pious and *the* profane?" "Death is the common lot of all; *of* good men and *of* bad."

The repetition of articles and prepoſitions is proper, when we intend to point out the objects of which we ſpeak, as diſtinguiſhed from each other, or in contraſt; and when we wiſh that the reader's attention ſhould reſt on that diſtinction: as, "Our ſight is at once *the* moſt delightful, and *the* moſt uſeful of all our ſenſes."

3. *In the ſame ſentence, be careful not to uſe the ſame word too frequently, nor in different ſenſes.*" "One may have an air *which* proceeds from a juſt ſufficiency and knowledge of the matter before him, *which* may naturally produce ſome motions of his head and body, *which* might become the bench better than the bar."

The pronoun *which* is here thrice uſed, in ſuch a manner as to throw obſcurity over the ſentence.

"Gregory favoured the undertaking, for no other reaſon than this, that the manager, in countenance, favoured his friend." It ſhould have been, "reſembled his friend."

"Charity expands our hearts in love to God and man: it is by the virtue of charity that the rich are bleſsed, and the poor ſupplied." In this ſentence, the word "charity" is improperly uſed in two different ſenſes; for the higheſt benevolence, and for almſgiving.

4. *Avoid the injudicious uſe of technical terms.* To inform thoſe who do not underſtand ſea-phraſes, that "We tacked to the larboard, and ſtood off to ſea," would be expreſsing ourſelves very obſcurely. Technical phraſes not being in current uſe, but only the peculiar dialect of a particular claſs, we ſhould never uſe them but when we know they will be underſtood.

5. *Avoid equivocal or ambiguous words.* The following ſentences are exceptionable in this reſpect. "As for ſuch animals as are *mortal* or noxious, we have a right to deſtroy them." "I have long ſince learned to like nothing but what you *do*." "He aimed at *nothing leſs* than the crown," may denote either, "Nothing was leſs aimed at by him than the crown," or, "Nothing inferior to the crown could ſatisfy his ambition." "*I will have mercy*, and not ſacrifice." The firſt part of this ſentence, denotes "I will exerciſe mercy;" whereas it is in this place employed to ſignify, "I require others to exerciſe it." The tranſlation ſhould therefore have been accommodated to theſe different meanings. "They were both much more ancient among the Perſians, than Zoroaſter *or* Zerduſht." The *or* in this ſentence is equivocal. It ſerves either as a copulative to ſynonymous words, or as a disjunctive of different things. If, therefore, the ſtudent ſhould not know that Zoroaſter and Zerduſht mean the ſame perſon, he will miſtake the ſenſe. "The riſing tomb a lofty column bore:" "And thus the ſon the fervent fire addreſt." Did the

tomb bear the column, or the column the tomb? Did the ſon addreſs the fire, or the fire the ſon?

6. *Avoid unintelligible and inconſiſtent words or phraſes.* "I have obſerved," ſays Steele, "that the ſuperiority among theſe coffeehouſe politicians, proceeds from an opinion of gallantry and faſhion." This ſentence, conſidered in itſelf, evidently conveys no meaning. Firſt, it is not ſaid whoſe opinion, their own, or that of others: Secondly, it is not ſaid what opinion, or of what ſort, favourable or unfavourable, true or falſe, but in general, "an "opinion of gallantry and faſhion," which contains no definite expreſsion of any meaning. With the joint aſsiſtance of the context, reflection, and conjecture, we ſhall perhaps conclude that the author intended to ſay: "That the "rank among theſe politicians was determined by the opi- "nion generally entertained of the rank, in point of gal- "lantry and faſhion, that each of them had attained."

"This temper of mind," ſays an author, ſpeaking of humility, "keeps our underſtanding tight about us." Whether the author had any meaning in this expreſsion, or what it was, is not eaſy to determine.

Sometimes a writer runs on in a ſpecious verboſity, amuſing his reader with ſynonymous terms and identical propoſitions, well-turned periods, and high ſounding words; but at the ſame time, uſing thoſe words ſo indefinitely, that the reader can either affix no meaning at all to them, or may affix to them almoſt any meaning he pleaſes.

"If it is aſked," ſays a late writer, "whence ariſes the harmony or beauty of language? what are the rules for obtaining it? the anſwer is obvious. Whatever renders a period ſweet and pleaſant, makes it alſo graceful. A good ear is the gift of nature; it may be much improved, but not acquired by art. Whoever is poſſeſsed of it, will ſcarcely need dry critical precepts to enable him to judge of a true rhythmus, and melody of compoſition. Juſt numbers, accurate proportions, a muſical ſymphony, magnificent figures, and that decorum which is the reſult of all theſe, are uniſon to the human mind."

The following is a poetical example of the ſame ſignature, in which there is ſcarcely a glimpſe of meaning, tho' it was compoſed by an eminent poet.

From harmony, from heavenly harmony,
This univerſal frame began:
From harmony to harmony
Thro' all the compaſs of the notes it ran,
The diapaſon cloſing full in man.

In general it may be ſaid, that in writings of this ſtamp, we muſt accept of ſound inſtead of ſenſe; being aſsured, that if we meet with little that can inform the judgment, we ſhall at leaſt find nothing that will offend the ear. And perhaps this is one reaſon that we paſs over ſuch ſmooth language, without ſuſpecting that it contains little or no meaning. In order to write or ſpeak clearly and intelligibly, two things are eſpecially requiſite: one, that we have clear and diſtinct ideas of our ſubject; and the other, that our words be approved ſigns of thoſe ideas. That perſons who think confuſedly, ſhould expreſs themſelves obſcurely, is not to be wondered at; for embarraſsed, obſcure, and feeble ſentences, are generally, if not always, the reſult of embarraſsed, obſcure, and feeble thought: but that perſons of judgment, who are accuſtomed to ſcrutinize their ideas, and the ſignification of their words, ſhould ſometimes write without any meaning, is, at firſt ſight, matter of admiration. This, however, when further conſidered, appears to be an effect derived from the ſame cauſe, indiſtinctneſs of conception, and inattention to the exact import of words. The occaſions on which we are moſt apt to ſpeak and write in this unintelligible manner, are the three following.

The *firſt* is, where there is an exuberance of metaphor. Writers who are fond of the metaphoric ſtyle, are generally diſpoſed to continue it too long, and to purſue it too far. They are often miſled by a deſire of flouriſhing on the ſeveral properties of a metaphor which they have uſhered into the diſcourſe, without taking the trouble to examine whether there are any qualities in the ſubject, to which

theſe properties can, with juſtice and perſpicuity, be applied. The following inſtance of this ſort of writing is from an author of conſiderable eminence. "Men muſt acquire a very peculiar and ſtrong habit of turning their view inward, in order to explore the interior regions and receſſes of the mind, the hollow caverns of deep thought, the private ſeats of fancy, and the waſtes and wilderneſſes, as well as the more fruitful and cultivated tracts of this obſcure climate." A moſt wonderful way of telling us, that it is difficult to trace the operations of the mind. The author having determined to repreſent the human mind under the metaphor of a country, hath revolved in his thoughts the various objects which might be found in a country, without conſidering whether there are any things in the mind properly analogous to theſe. Hence the ſtrange parade he makes with *regions* and *receſſes*, *hollow caverns* and *private ſeats*, *waſtes* and *wilderneſſes*, *fruitful* and *cultivated tracts*; words which, though they have a preciſe meaning as applied to country, have no definite ſignification as applied to mind.

The *ſecond* occaſion of our being apt to write unintelligibly, is that wherein the terms moſt frequently occurring, denote things which are of a complicated nature, and to which the mind is not ſufficiently familiariſed. Of theſe the inſtances are numberleſs in every tongue; ſuch as, Government, church, ſtate, conſtitution, power, legiſlature, juriſdiction, &c.

The *third* and principal occaſion of unintelligible writing, is when the terms employed are very abſtract, and conſequently of very extenſive ſignification. Thus the word *lion* is more diſtinctly apprehended by the mind than the word *beaſt*, *beaſt* than *animal*, and *animal* than *being*.

The 7th and laſt rule for preſerving propriety in our words and phraſes, is, *to avoid all thoſe which are not adapted to the ideas we mean to communicate; or which are leſs ſignificant than others, of thoſe ideas.* "He feels any ſorrow that can *arrive* at man;" better "*happen to* man." "The *conſcience*

of approving one's ſelf a benefactor, is the beſt recompenſe for being ſo:" it ſhould have been "*conſciouſneſs.*" He firmly believed the divine *precept*, "There is not a ſparrow falls to the ground," &c. It ſhould have been "*doctrine.*"

"It is but opening the eye, and the ſcene enters." A *ſcene* cannot be ſaid *to enter;* an *actor* enters; but a ſcene *appears*, or *preſents itſelf.*

"We immediately aſſent to the beauty of an object, without inquiring into the cauſes of it:" it is proper to ſay, that we *aſſent* to the truth of a propoſition; but it cannot ſo well be ſaid, that we *aſſent to the beauty of an object. Acknowledge* would have expreſsed the ſenſe with propriety.

"The ſenſe of feeling, can, indeed, give us a notion of extenſion, ſhape, *and all other ideas* that enter at the eye, except colours." *Extenſion* and *ſhape* can, with no propriety, be called *ideas;* they are properties of matter. Neither is it accurate, to ſpeak of any ſenſe *giving us a notion of ideas:* our ſenſes give us the ideas themſelves. The meaning of the ſentence would have been proper and much clearer, if the author had expreſsed himſelf thus: "The ſenſe of feeling can, indeed, give us the idea of extenſion, figure, and all the other properties of matter, which are perceived by the eye, except colours."

"The covetous man never has a ſufficiency; although he has what is enough for nature," is much inferior to, "The covetous man never has *enough*; although he has what is *ſufficient* for nature."

"A traveller obſerves the moſt ſtriking objects he ſees; a general remarks all the motions of his enemy; better thus; "A traveller *remarks*," &c.; "A general *obſerves*," &c.

"This meaſure enlarged his ſchool, and obliged him to increaſe the buildings;" It ſhould be "*increaſed* his ſchool; and "*enlarge* the buildings."

"He applied a medicine before the poiſon had time to work;" better thus; "He applied an *antidote.*" &c.

"The poiſon of a ſuſpicious temper frequently throws out its bad qualities, on all who are within its reach;" better, "throws out its *malignant* qualities."

A ſelection of words and phraſes, which are peculiarly expreſsive of the ideas we deſign to communicate; or which are as particular and determinate in their ſignification, as is conſiſtent with the nature and the ſcope of the diſcourſe; poſſeſſes great beauty, and cannot fail to produce a good effect.

CHAPTER III.

Of PRECISION.

PRECISION is the third requiſite of perſpicuity with reſpect to words and phraſes. It ſignifies retrenching ſuperfluities, and pruning the expreſsion, ſo as to exhibit neither more nor leſs than an exact copy of the perſon's idea who uſes it.

The words uſed to expreſs ideas may be faulty in three reſpects. 1ſt, They may not expreſs the idea which the author intends, but ſome other which only reſembles or is a-kin to it; ſecondly, They may expreſs that idea, but not fully and completely; thirdly, They may expreſs it, together with ſomething more than is intended. Preciſion ſtands oppoſed to theſe three faults, but chiefly to the laſt. Propriety implies a freedom from the two former faults. The words which are uſed may be *proper;* that is, they may expreſs the idea intended, and they may expreſs it fully; but to be *preciſe*, ſignifies that they expreſs *that idea and no more.*

The uſe and importance of preciſion may be deduced from the nature of the human mind. It never can view, clearly and diſtinctly, more than one object at a time. If it muſt look at two or three together, eſpecially objects that have reſemblance or connexion, it finds itſelf confuſed and embarraſsed. It cannot clearly perceive in what they agree, and in what they differ. Thus, were any object, ſuppoſe ſome animal, to be preſented to my view, of whoſe ſtructure I wanted to form a diſtinct notion, I would deſire all its trappings to be taken off, I would require it to be brought before me by itſelf, and to ſtand alone, that there might be nothing to divide my attention. The ſame is the

caſe with words. If, when any one would inform me of his meaning, he alſo tell me more than what conveys it; if he join foreign circumſtances to the principal object; if, by unneceſsarily varying the expreſsion, he ſhift the point of view, and make me ſee ſometimes the object itſelf, and ſometimes another thing that is connected with it, he thereby obliges me to look on ſeveral objects at once, and I loſe ſight of the principal. He loads the animal he is ſhowing me, with ſo many trappings and collars, that I cannot diſtinctly view it; or he brings ſo many of the ſame ſpecies before me, ſomewhat reſembling, and yet ſomewhat differing, that I ſee none of them clearly. When an author tells me of his hero's courage in the day of battle, the expreſſion is preciſe, and I underſtand it fully: But if, from the deſire of multiplying words, he ſhould praiſe his courage and fortitude; at the moment he joins theſe words together, my idea begins to waver. He means to expreſs one quality more ſtrongly, but he is in truth expreſsing two: courage reſiſts danger; fortitude ſupports pain. The occaſion of exerting each of theſe qualities is different; and being led to think of both together, when only one of them ſhould be conſidered, my view is rendered unſteady, and my conception of the object indiſtinct.

All ſubjects do not equally require preciſion. It is ſufficient, on many occaſions, that we have a general view of the meaning. The ſubject, perhaps, is of the known and familiar kind, and we are in no hazard of miſtaking the ſenſe of the author, though every word which he uſes be not preciſe and exact.

Many authors offend againſt this rule of *preciſion*. A conſiderable one, in deſcribing a bad action, expreſses himſelf thus: "It is to remove a good and orderly affection, and to introduce an ill or diſorderly one; to commit an action that is ill, immoral, and unjuſt; to do ill, or to act in prejudice of integrity, good nature, and worth."

A crowd of unmeaning or uſeleſs words is brought together by ſome authors, who, afraid of expreſsing themſelves in a common and ordinary manner, and allured by an ap-

pearance of ſplendour, ſurround every thing which they mean to ſay with a certain copious loquacity.

The great ſource of a looſe ſtyle, in oppoſition to preciſion, is the injudicious uſe of the words termed *ſynonymous*. They are called ſynonymous, becauſe they agree in expreſsing one principal idea; but, for the moſt part, if not always, they expreſs it with ſome diverſity in the circumſtances.

The following inſtances ſhow a difference in the meaning of words reputed ſynonymous, and point out the uſe of attending with care and ſtrictneſs, to the exact import of words.

Cuſtom, habit.—Cuſtom, reſpects the action; habit, the actor. By cuſtom, we mean the frequent repetition of the ſame act; by habit, the effect which that repetition produces on the mind or body. By the cuſtom of walking often in the ſtreets, one acquires a habit of idleneſs.

Pride, vanity.—Pride makes us eſteem ourſelves; vanity, makes us deſire the eſteem of others. It is juſt to ſay, that a man is too proud to be vain.

Haughtineſs, diſdain.—Haughtineſs, is founded on the high opinion we entertain of ourſelves; diſdain, on the low opinion we have of others.

Only, alone.—Only, imports that there is no other of the ſame kind; alone, imports being accompanied by no other. An only child, is one who has neither brother nor ſiſter; a child alone, is one who is left by itſelf. There is a difference, therefore, in preciſe language, between theſe two phraſes: "Virtue only makes us happy;" and "Virtue alone makes us happy."

Wiſdom, prudence.—Wiſdom leads us to ſpeak and act what is moſt proper. Prudence, prevents our ſpeaking or acting improperly.

Entire, complete.—A thing is entire, by wanting none of its parts: complete, by wanting none of the appendages that belong to it. A man may have an entire houſe to himſelf, and yet not have one complete apartment.

Surpriſed, aſtoniſhed, amazed, confounded.—I am ſurpriſed

with what is new or unexpected; I am aſtoniſhed at what is vaſt or great; I am amazed at what is incomprehenſible; I am confounded by what is ſhocking or terrible.

Tranquillity, peace, calm.—Tranquillity, reſpects a ſituation free from trouble, conſidered in itſelf; peace, the ſame ſituation with reſpect to any cauſes that might interrupt it; calm, with regard to a diſturbed ſituation going before or following it. A good man enjoys tranquillity, in himſelf; peace, with others; and calm, after the ſtorm.

Theſe are ſome of the numerous inſtances of words, in our language, whoſe ſignifications approach, but are not preciſely the ſame. The more the diſtinction in the meaning of ſuch words is attended to, the more clearly and forcibly ſhall we ſpeak or write. It may not, on all occaſions, be neceſsary to pay a great deal of attention to very nice diſtinctions; yet the foregoing inſtances ſhow the utility of ſome general care to underſtand the diſtinct import of our words.

While we are attending to preciſion, we muſt be on our guard, leſt, from the deſire of pruning too cloſely, we retrench all copiouſneſs. Scarcely in any language are there two words that convey preciſely the ſame idea; a perſon thoroughly converſant in the propriety of the language, will always be able to obſerve ſomething that diſtinguiſhes them. As they are like different ſhades of the ſame colour, an accurate writer can employ them to great advantage, by uſing them ſo as to heighten and complete the object which he preſents to us. He ſupplies by one what was wanting in the other, to the ſtrength, or to the finiſhing of the image which he means to exhibit. But, for this purpoſe, he muſt be attentive to the choice of his words, and not employ them careleſsly, merely for the ſake of filling up a period, or of rounding and diverſifying his language, as if their ſignification were exactly the ſame, while in truth it is not. To unite copiouſneſs and preciſion, to be full and eaſy, and at the ſame time correct and exact in the choice of every word, is no doubt one of the higheſt and moſt difficult attainments in writing.

PART II.

Of Perſpicuity and Accuracy of Expreſsion with reſpect to the Conſtruction of Sentences.

SENTENCES, in general, ſhould neither be very long, nor very ſhort: long ones require cloſe attention to make us clearly perceive the connexion of the ſeveral parts; and ſhort ones are apt to break the ſenſe, and weaken the connexion of thought. Yet occaſionally they may both be uſed with force and propriety; as may be ſeen in the following ſentences.

"If you look about you, and conſider the lives of others as well as your own; if you think how few are born with honour, and how many die without name or children; how little beauty we ſee, and how few friends we hear of; how much poverty, and how many diſeaſes there are in the world; you will fall down upon your knees, and inſtead of repining at one affliction, will admire ſo many bleſsings which you have received from the Divine hand." This is a ſentence compoſed of ſeveral members linked together, and hanging upon one another, ſo that the ſenſe of the whole is not brought out till the cloſe. The following is an example of one in which the ſenſe is formed into ſhort, independent propoſitions, each complete within itſelf. "I confeſs, it was want of conſideration that made me an author. I wrote, becauſe it amuſed me. I corrected, becauſe it was as pleaſant to me to correct as to write. I publiſhed, becauſe I was told I might pleaſe ſuch as it was a credit to pleaſe."

A long ſucceſsion of either long or ſhort ſentences ſhould be avoided; for the ear tires of either of them when too long continued. Whereas, by a proper mixture of long and ſhort periods, not only the ear is gratified, but animation and force are given to our ſtyle.

We now proceed to conſider the things moſt eſsential to an accurate and perfect ſentence. They appear to be the

four following: 1. CLEARNESS. 2. UNITY. 3. STRENGTH. 4. A JUDICIOUS USE OF THE FIGURES OF SPEECH.

CHAPTER I.

Of the CLEARNESS *of a* SENTENCE.

PURITY, propriety, and preciſion, in words and phraſes ſeparately conſidered, have already been explained, and ſhown to be neceſsary to perſpicuous and accurate writing. The juſt relation of ſentences, and the parts of ſentences, to one another, and the due arrangement of the whole, are the ſubjects which remain to be diſcuſsed.

THE FIRST requiſite of a perfect ſentence is *Clearneſs*. Whatever leaves the mind in any ſort of ſuſpenſe as to the meaning, ought to be avoided. Obſcurity ariſes from two cauſes; either from a wrong choice of words, or a wrong arrangement of them. The choice of words and phraſes, as far as regards perſpicuity, has been already conſidered. The diſpoſition of them comes now under conſideration.

The firſt thing to be ſtudied here, is grammatical propriety. But as the grammar of our language is not comparatively extenſive, there may be an obſcure order of words, where there is no tranſgreſsion of any grammatical rule. The relations of words, or members of a period, are, with us, aſcertained only by the poſition in which they ſtand.

Hence a capital rule in the arrangement of ſentences is, that the words or members, moſt nearly related, ſhould be placed in the ſentence as near to each other as poſsible, ſo as to make their mutual relation clearly appear. It will be proper to produce ſome inſtances, in order to ſhow the importance of this rule.

1. *In the poſition of adverbs.* "The Romans underſtood liberty, *at leaſt*, as well as we." Theſe words are capable of two different ſenſes, according as the emphaſis, in reading them, is laid upon *liberty*, or upon *at leaſt*. The words ſhould have been thus arranged: "The Romans underſtood liberty as well, at leaſt, as we."

"Theiſm can only be oppoſed to polytheiſm, or atheiſm." Is it meant that theiſm is capable of nothing elſe beſides being oppoſed to polytheiſm, or atheiſm? This is what the words literally import, through the wrong placing of the adverb *only*. It ſhould have been, "Theiſm can be oppoſed only to polytheiſm, or atheiſm."

"By the pleaſures of the imagination, I mean only ſuch pleaſures as ariſe originally from ſight." When it is ſaid, "*I mean only ſuch pleaſures*," it may be remarked, that the adverb *only* is not properly placed. It is not intended here to qualify the word *mean*, but *ſuch pleaſures;* and therefore ſhould have been placed in as cloſe connexion as poſsible with the word which it limits or qualifies. The ſtyle becomes more clear and neat, when the words are arranged thus: "By the pleaſures of the imagination, I mean ſuch pleaſures only as ariſe from ſight."

In the following ſentence, the word *more* is not in its proper place. "There is not, perhaps, any real beauty or deformity *more* in one piece of matter than another." The phraſe ought to have ſtood thus: "Beauty or deformity in one piece of matter more than in another."

2. *In the poſition of circumſtances, and of particular members.*

An author, in his diſsertation on parties, thus expreſses himſelf: "Are theſe deſigns which any man, who is born a Briton, in any circumſtances, in any ſituation, ought to be aſhamed or afraid to avow?" Here we are left at a loſs, whether theſe words, "in any circumſtances, in any ſituation," are connected with "a man born in Britain, in any circumſtances or ſituation," or with that man's "avowing his deſigns in any circumſtances or ſituation into which he may be brought." As it is probable that the latter was intended, the arrangement ought to have been conducted thus: "Are theſe deſigns which any man, who is born a Briton, ought to be aſhamed or afraid, in any ſituation, in any circumſtances, to avow."

The following is another inſtance of a wrong arrangement

of circumſtances. "A great ſtone that I happened to find, after a long ſearch, by the ſea-ſhore, ſerved me for an anchor." One would think that the ſearch was confined to the ſea-ſhore; but as the meaning is, that the great ſtone was found by the ſea-ſhore, the period ought to have run thus: "A great ſtone, that, after a long ſearch, I happened to find by the ſea-ſhore, ſerved me for an anchor."

It is a rule, too, never to crowd many circumſtances together, but rather to interſperſe them in different parts of the ſentence, joined with the principal words on which they depend. For inſtance: "What I had the opportunity of mentioning to my friend, ſometime ago, in converſation, was not a new thought." Theſe two circumſtances, "*ſometime ago*," and "*in converſation*," which are here put together, would have had a better effect disjoined, thus: "What I had the opportunity, ſometime ago, of mentioning to my friend, in converſation, was not a new thought."

Here follows an example of the wrong arrangement of a member of a ſentence. "The miniſter of ſtate who grows leſs by his elevation, like a little ſtatue placed on a mighty pedeſtal, will always have his jealouſy ſtrong about him." Here, ſo far as can be gathered from the arrangement, it is doubtful whether the object introduced by way of ſimile relates to what goes before, or to what follows. The ambiguity is removed by the following order. "The miniſter of ſtate who, like a little ſtatue placed on a mighty pedeſtal, grows leſs by his elevation, will always," &c.

Words expreſsing things connected in the thought, ought to be placed as near together as poſsible, even when their ſeparation would convey no ambiguity. This will be ſeen in the following paſsages from Addiſon. "For the Engliſh are naturally fanciful, and very often diſpoſed, by that gloominеſs and melancholy of temper, which is ſo frequent in our nation, to many wild notions and extravagancies, to which others are not ſo liable." Here the verb or aſsertion is, by a pretty long circumſtance, ſeparated from the ſubject to which it refers. This might have been eaſily prevented, by placing the circumſtance before the verb, thus: "For

the Engliſh are naturally fanciful, and, by that gloominеſs and melancholy of temper which is ſo frequent in our nation, are often diſpoſed to many wild notions," &c.

"For as no mortal author, in the ordinary fate and viciſsitude of things, knows to what uſe his works may, ſome time or other, be applied," &c. Better thus: "For as, in the ordinary fate and viciſsitude of things, no mortal author knows to what uſe, ſome time or other, his works may be applied," &c.

From theſe examples, the following obſervation will occur: that a circumſtance ought never to be placed between two capital members of a period; but either between the parts of the member to which it belongs, or in ſuch a manner as will confine it to its proper member. When the ſenſe admits it, the ſooner a circumſtance is introduced, generally ſpeaking, the better, that the more important and ſignificant words may poſſeſs the laſt place, quite diſencumbered. The following ſentence is, in this reſpect, faulty. "The Emperour was ſo intent on the eſtabliſhment of his abſolute power in Hungary, that he expoſed the empire doubly to deſolation and ruin for the ſake of it." Better thus: "That, for the ſake of it, he expoſed the empire doubly to deſolation and ruin."

This appears to be a proper place to obſerve, that when different things have an obvious relation to each other, in reſpect to the order of nature or time, that order ſhould be regarded, in aſsigning them their places in the ſentence; unleſs the ſcope of the paſsage require it to be varied. The concluſion of the following lines is inaccurate in this reſpect. "But ſtill there will be ſuch a mixture of delight, as is proportioned to the degree in which any one of theſe qualifications is moſt conſpicuous and prevailing." The order in which the two laſt words are placed, ſhould have been reverſed, and made to ſtand, *prevailing* and *conſpicuous*.—They are *conſpicuous*, becauſe they *prevail*.

The following ſentence is a beautiful example of ſtrict conformity to the rule above mentioned. "Our ſight fills the mind with the largeſt variety of ideas, converſes with

its objects at the greateſt diſtance, and continues the longeſt in action, without being tired or ſatiated with its proper enjoyments." This paſsage follows the order of nature. Firſt, we have the variety of objects mentioned, which ſight furniſhes to the mind; next, we have the action of ſight on thoſe objects; and laſtly, we have the time and continuance of its action. No order could be more natural or exact.

The order which we now recommend, is in ſingle words eſpecially, frequently violated, for the ſake of better ſound; but, perhaps, in no inſtances, without a deviation from the line of ſtrict propriety.

3. *In the diſpoſition of the relative pronouns,* who, which, what, whoſe, *and of all thoſe particles which expreſs the connexion of the parts of ſpeech with one another.*

A ſmall error in the poſition of theſe words may cloud the meaning of the whole ſentence; and even where the meaning is intelligible, we always find ſomething awkward and disjointed in the ſtructure of the ſentence, when theſe relatives are out of their proper place. "This kind of wit," ſays an author, "was very much in vogue among *our countrymen,* about an age or two ago, *who* did not practiſe it for any oblique reaſon, but purely for the ſake of being witty." We are at no loſs about the meaning here; but the conſtruction would evidently be mended by diſpoſing of the circumſtance, "about an age or two ago," in ſuch a manner as not to ſeparate the relative *who* from its antecedent *our countrymen;* in this way: "About an age or two ago, this kind of wit was very much in vogue among our countrymen, who did not practiſe it," &c.

The following paſsage is ſtill more cenſurable. "It is folly to pretend to arm ourſelves againſt the accidents of life, by heaping up treaſures, *which* nothing can protect us againſt, but the good providence of our Creator." *Which* always refers grammatically to the ſubſtantive immediately preceding; and that, in the inſtance juſt mentioned, is "treaſures." The ſentence ought to have ſtood thus: "It is folly to pretend, by heaping up treaſures, to arm

ourſelves againſt the accidents of life, which nothing can protect us againſt." &c.

With regard to relatives, it may be farther obſerved, that obſcurity often ariſes from the too frequent repetition of them, particularly of the pronouns *who* and *they*, and *them* and *theirs*, when we have occaſion to refer to different perſons; as in the following ſentence of Tillotſon. "Men look with an evil eye upon the good that is in others, and think that their reputation obſcures them, and their commendable qualities ſtand in their light; and therefore they do what they can to caſt a cloud over them, that the bright ſhining of their virtues may not obſcure them." This is altogether careleſs writing. When we find theſe perſonal pronouns crowding too faſt upon us, we have often no method left, but to throw the whole ſentence into ſome other form, which may avoid thoſe frequent references to perſons who have before been mentioned.

To have the relation of every word and member of a ſentence marked in the moſt proper and diſtinct manner, not only gives clearneſs to it, but makes the mind paſs ſmoothly and agreeably along all the parts of it.

CHAPTER II.

Of the UNITY *of a* SENTENCE.

THE SECOND requiſite of a perfect ſentence is its *Unity*.

In every compoſition, there is always ſome connecting principle among the parts. Some one object muſt reign and be predominant. But moſt of all, in a ſingle ſentence, is required the ſtricteſt unity. For the very nature of a ſentence implies that one propoſition is expreſsed. It may conſiſt of parts, indeed, but theſe parts muſt be ſo cloſely bound together, as to make the impreſsion upon the mind, of one object, not of many. To preſerve this unity of a ſentence, the following rules muſt be obſerved.

1. In the *firſt* place, *During the courſe of the ſentence, the ſcene ſhould be changed as little as poſsible.* We ſhould not be hurried by ſudden tranſitions from perſon to perſon, nor

from ſubject to ſubject. There is commonly, in every ſentence, ſome perſon or thing which is the governing word. This ſhould be continued ſo, if poſsible, from the beginning to the end of it.

The following ſentence varies from this rule. "After we came to anchor, they put me on ſhore, where I was welcomed by all my friends, who received me with the greateſt kindneſs." In this ſentence, though the objects contained in it have a ſufficient connexion with each other, yet, by this manner of repreſenting them, by ſhifting ſo often both the place and the perſon, *we* and *they*, and *I* and *who*, they appear in ſuch a diſunited view, that the ſenſe of connexion is much impaired. The ſentence is reſtored to its proper unity, by turning it after the following manner. "Having come to an anchor, I was put on ſhore, where I was welcomed by all my friends, and received with the greateſt kindneſs."

Here follows another inſtance of departure from the rule. "The ſultan being dangerouſly wounded, they carried him to his tent; and, upon hearing of the defeat of his troops, they put him into a litter, which tranſported him to a place of ſafety, at the diſtance of about fifteen leagues." Better thus: "The Sultan being dangerouſly wounded, was carried to his tent; and, on hearing of the defeat of his troops, put into a litter, and tranſported to a place of ſafety about fifteen leagues diſtant."

A *ſecond* rule under the head of unity, is, *Never to crowd into one ſentence, things which have ſo little connexion, that they could bear to be divided into two or three ſentences.*

The violation of this rule tends ſo much to perplex and obſcure, that it is ſafer to err by too many ſhort ſentences, than by one that is overloaded and embarraſsed. Examples abound in authors. "Archbiſhop Tillotſon," ſays an author, "died in this year. He was exceedingly beloved by King William and Queen Mary, who nominated Dr. Tenniſon, Biſhop of Lincoln, to ſucceed him." Who would expect the latter part of this ſentence to follow in conſe-

quence of the former? "He was exceedingly beloved by both king and queen," is the propoſition of the ſentence. We look for ſome proof of this, or at leaſt ſomething related to it to follow; when we are on a ſudden carried off to a new propoſition.

The following ſentence is ſtill worſe. The author, ſpeaking of the Greeks under Alexander, ſays: "Their march was through an uncultivated country, whoſe ſavage inhabitants fared hardly, having no other riches than a breed of lean ſheep, whoſe fleſh was rank and unſavoury, by reaſon of their continnal feeding upon ſea-fiſh." Here the ſcene is changed upon us again and again. The march of the Greeks, the deſcription of the inhabitants through whoſe country they travelled, the account of their ſheep, and the cauſe of their ſheep being ill-taſted food, form a jumble of objects, ſlightly related to each other, which the reader cannot, without much difficulty, comprehend under one view.

Theſe examples have been taken from ſentences of no great length, yet over-crowded. Writers who deal in long ſentences, are very apt to be faulty in this article. Take, for an inſtance, the following from Temple. "The uſual acceptation takes profit and pleaſure for two different things, and not only calls the followers or votaries of them by the ſeveral names of buſy and idle men; but diſtinguiſhes the faculties of the mind, that are converſant about them, calling the operations of the firſt, *Wiſdom*; and of the other, *Wit*; which is a Saxon word, uſed to expreſs what the Spaniards and Italians call *Ingenio*, and the French *Eſprit*, both from the Latin; though I think wit more particularly ſignifies that of poetry, as may occur in remarks on the Runic language." When one arrives at the end of ſuch a puzzled ſentence, he is ſurpriſed to find himſelf got to ſo great a diſtance from the object with which he at firſt ſet out.

Long, involved, and intricate ſentences, are great blemiſhes in compoſition. In writers of conſiderable correctneſs, we find a period ſometimes running out ſo far, and comprehending ſo many particulars, as to be more properly a diſ-

courſe than a ſentence. An author, ſpeaking of the progreſs of our language after the time of Cromwell, runs on in this manner: "To this ſucceeded that licentiouſneſs which entered with the Reſtoration, and, from infecting our religion and morals, fell to corrupt our language; which laſt was not like to be much improved by thoſe who at that time made up the court of King Charles the Second; either ſuch as had followed him in his baniſhment, or who had been altogether converſant in the dialect of theſe times, or young men who had been educated in the ſame country: ſo that the court which uſed to be the ſtandard of correctneſs and propriety of ſpeech, was then, and I think has ever ſince continued, the worſt ſchool in England for that accompliſhment; and ſo will remain, till better care be taken in the education of our nobility, that they may ſet out into the world with ſome foundation of literature, in order to qualify them for patterns of politeneſs."

The author, in place of a ſentence, has here given a looſe diſſertation upon ſeveral ſubjects. How many different facts, reaſonings, and obſervations, are here preſented to the mind at once! and yet ſo linked together by the author, that they all make parts of a ſentence, which admits of no greater diviſion in pointing, than a colon between any of its members.

It may be of uſe here to give a ſpecimen of a long ſentence, broken down into ſeveral periods; by which we ſhall more clearly perceive the diſadvantages of long ſentences, and how eaſily they may be amended. Here follows the ſentence in its original form.

"Though in yeſterday's paper we ſhowed how every thing that is great, new, or beautiful, is apt to affect the imagination with pleaſure, we muſt own, that it is impoſſible for us to aſsign the neceſsary cauſe of this pleaſure, becauſe we know neither the nature of an idea, nor the ſubſtance of a human ſoul; and therefore, for want of ſuch a light, all that we can do, in ſpeculations of this kind, is to reflect on thoſe operations of the ſoul that are moſt agreeable; and to range, under their proper heads, what is pleaſ-

ing or diſpleaſing to the mind, without being able to trace out the ſeveral neceſsary and efficient cauſes, from whence the pleaſure or diſpleaſure ariſes."

The following amendment, beſides breaking down the period into ſeveral ſentences, exhibits ſome other uſeful alterations.

"In yeſterday's paper, we have ſhown that every thing which is great, new, or beautiful, is apt to affect the imagination with pleaſure. We muſt own, that it is impoſsible for us to aſsign the efficient cauſe of this pleaſure, becauſe we know not the nature either of an idea, or of the human ſoul. All that we can do, therefore, in ſpeculations of this kind, is to reflect on the operations of the ſoul which are moſt agreeable, and to range under proper heads what is pleaſing or diſpleaſing to the mind."

A *third* rule for preſerving the unity of ſentences, is, *to keep clear of all unneceſsary parentheſes.*

On ſome occaſions, when the ſenſe is not too long ſuſpended by them, and when they are introduced in a proper place, they may add both to the vivacity and to the energy of the ſentence. But for the moſt part their effect is extremely bad; being a ſort of wheels within wheels, ſentences in the midſt of ſentences, the perplexed method of diſpoſing of ſome thought, which a writer wants judgment to introduce in its proper place.

The parentheſis in this ſentence, is ſtriking and proper:

"And was the ranſome paid? It was; and paid
"(What can exalt the bounty more?) for thee."

But in the following ſentence, we become ſenſible of an impropriety in the uſe of it. "If your hearts ſecretly reproach you for the wrong choice you have made, (as there is time for repentance and retreat; and a return to wiſdom is always honourable,) bethink yourſelves that the evil is not irreparable." It would be much better to expreſs in a ſeparate ſentence, the thoughts contained in this parentheſis; thus: "If your hearts ſecretly reproach you for the wrong choice you have made, bethink yourſelves that the evil is

not irreparable. Still there is time for repentance and retreat; and a return to wiſdom is always honourable."

CHAPTER III.

Of the STRENGTH *of a* SENTENCE.

THE THIRD requiſite of a perfect ſentence, is, *Strength.* By this is meant ſuch a diſpoſition and management of the ſeveral words and members, as ſhall bring out the ſenſe to the beſt advantage, and give every word, and every member, its due weight and force.

A ſentence may be clear, it may alſo be compact in all its parts, or have the requiſite unity, and yet, by ſome circumſtance in the ſtructure, it may fail in that ſtrength of impreſion, which a better management would have produced.

The *firſt* rule for promoting the ſtrength of a ſentence, is, *to prune it of all redundant words and members.*

It is a general maxim, that any words which do not add ſome importance to the meaning of a ſentence, always injure it. Care ſhould therefore be exerciſed with reſpect to ſynonymous words, expletives, circumlocutions, tautologies, and the expreſion of unneceſsary circumſtances. The attention becomes remiſs, when words are multiplied without a correſponding multiplication of ideas. "Content with deſerving a triumph, he refuſed the honour of it;" is better language than to ſay, "Being content with deſerving," &c.

"In the Attic commonwealth," ſays an author, "it was the privilege and birthright of every citizen and poet, to rail aloud and in public." Better ſimply thus: "In the Attic commonwealth, it was the privilege of every citizen to rail in public."

Another expreſes himſelf thus: "They returned back again to the ſame city from whence they came forth;" inſtead of, "They returned to the city whence they came." The five words, *back, again, ſame, from,* and *forth,* are mere explotives, that have neither uſe nor beauty, and are therefore to be regarded as encumbrances.

"I am honeſtly, ſeriouſly, and unalterably of opinion, that nothing can poſsibly be more incurably and emphatically deſtructive, or more deciſively fatal, to a kingdom, than the introduction of thoughtleſs diſsipation, and the pomp of lazy luxury." Would not the full import of this noiſy ſentence be better expreſsed thus: "I am of opinion, that nothing is more ruinous to a kingdom, than luxury and diſſipation?"

Some writers uſe much circumlocution in expreſsing their ideas. A conſiderable one, for ſo very ſimple a thing as a man's wounding himſelf, ſays, "To mangle, or wound, his outward form and conſtitution, his natural limbs or body."

But, on ſome occaſions, circumlocution has a peculiar force; as in the following ſentence: "Shall not *the Judge of all the earth* do right?"

In the ſentences which follow, the ill effects of tautology appear.

"So it is, that I muſt be *forced* to get home, partly by ſtealth, and partly by *force*."

"Never did Atticus ſucceed better in gaining the *univerſal* love and eſteem of *all* men."

The ſubſequent ſentence contains ſeveral unneceſsary circumſtances. "On receiving this information, he aroſe, went out, ſaddled his horſe, mounted him, and rode to town." All is implied in ſaying, "On receiving this information, he rode to town."

This manner, however, in a certain degree, is ſo ſtrongly characteriſtic of the ſimple ſtyle of remote ages, that in books of the higheſt antiquity, particularly the Bible, it is not at all ungraceful. Of this kind are the following ſcriptural phraſes. "He lifted up his voice, and wept." "He opened his mouth, and ſaid." It is true, that, in ſtrictneſs, they are not neceſsary to the narration, but they are of ſome importance to the compoſition, as bearing the venerable ſignature of ancient ſimplicity. It may, on this occaſion, be further obſerved, that the language of the preſent tranſlation of the Bible ought not to be viewed in an exceptionable light, though ſome parts of it may appear to

be obſolete. From univerſal admiſsion, this language has become ſo familiar and intelligible, that in all tranſcripts and alluſions, except where the ſenſe is evidently injured, it ought to be carefully preſerved. And it may alſo be juſtly remarked, that, on religious ſubjects, a frequent recurrence of ſcripture-language is attended with peculiar force and propriety.

Though it promotes the ſtrength of a ſentence, to contract a round about method of expreſsion, and to lop off uſeleſs excreſcences, yet we ſhould avoid the extreme of pruning too cloſely: ſome leaves ſhould be left to ſhelter and ſurround the fruit. Even ſynonymous expreſsions may on ſome occaſions be uſed with propriety. One is, when an obſcurer term, which we cannot well avoid employing, needs to be explained by one that is clearer. The other is, when the language of the emotions is exhibited. Emotion naturally dwells on its object: and when the reader alſo feels intereſted, repetition and ſynonomy have frequently an agreeable effect.

The following paſsage, taken from Addiſon, who delighted in a full and flowing ſtyle, may, by ſome perſons, be deemed not very exceptionable. "But there is nothing that makes its way more directly to the ſoul than beauty, which immediately diffuſes a ſecret ſatisfaction and complacency through the imagination, and gives a finiſhing to any thing that is great or uncommon. The very firſt diſcovery of it ſtrikes the mind with inward joy, and ſpreads a cheerfulneſs and delight through all its faculties." Some degree of verboſity may be diſcovered in theſe ſentences, as phraſes are repeated which ſeem little more than the echo of one another; ſuch as—*diffuſing ſatisfaction and complacency through the imagination—ſtriking the mind with inward joy—ſpreading cheerfulneſs and delight through all its faculties.* But, perhaps, ſome redundancy is more allowable on ſuch lively ſubjects, than it would be on ſome other occaſions.

After removing ſuperfluities, the *ſecond* rule for promoting the ſtrength of a ſentence, is, *to attend particularly to the*

uſe of copulatives, relatives, and all the particles employed for tranſition and connexion.

Theſe little words *but, and, or, which, whose, where, then, therefore, becauſe,* &c. are frequently the moſt important words of any; they are the joints or hinges upon which all ſentences turn, and, of courſe, much of their ſtrength muſt depend upon ſuch particles. The varieties in uſing them are, indeed, ſo many, that no particular ſyſtem of rules reſpecting them can be given. Some obſervations, tending to illuſtrate the rule, may, however, be mentioned.

What is called ſplitting particles, or ſeparating a prepoſition from the noun which it governs, is to be avoided. As if I ſhould ſay, "Though virtue borrows no aſſiſtance from, yet it may often be accompanied by, the advantages of fortune." Here, we are put to a ſtand in thought, being obliged to reſt a little on the prepoſition by itſelf, which, at the ſame time, carries no ſignificancy, till it is joined to its proper ſubſtantive.

Some writers needleſsly multiply demonſtrative and relative particles, by the frequent uſe of ſuch phraſeology as this: "There is nothing which diſguſts us ſooner than the empty pomp of language." In introducing a ſubject, or laying down a propoſition, to which we demand particular attention, this ſort of ſtyle is very proper; but, on common occaſions, it is better to expreſs ourſelves more ſimply and ſhortly: "Nothing diſguſts us ſooner than the empty pomp of language."

Other writers make a practice of omitting the relative, where they think the meaning can be underſtood without it: as, "The man I love;" "The dominions we poſſeſsed, and the conqueſts we made." But though this elliptical ſtyle is intelligible, and is allowable in converſation and epiſtolary writing, yet, in all writings of a ſerious and dignified kind, it ought to be avoided. There, the relative ſhould always be inſerted in its proper place, and the conſtruction filled up. "The man whom I love.' "The dominions which we poſſeſsed, and the conqueſt which we made."

With regard to the copulative particle *and*, which occurs ſo frequently in all kinds of compoſition, ſeveral obſervations are to be made. First, It is evident, that the unneceſsary repetition of it enfeebles ſtyle. The following ſentence, from Temple, will ſerve for an inſtance. He is ſpeaking of the refinement of the French language: "The academy ſet up by Cardinal Richelieu, to amuſe the wits of that age *and* country, *and* divert them from raking into his politics *and* miniſtry, brought this into vogue; *and* the French wits have, for this laſt age, been wholly turned to the refinement of their ſtyle *and* language; *and*, indeed, with ſuch ſucceſs, that it can hardly be equalled, *and* runs equally through their verſe *and* their proſe." Here are no fewer than eight *ands* in one ſentence. Some writers often make their ſentences drag in this manner, by a careleſs multiplication of copulatives.

But, in the next place, it is worthy of obſervation, that though the natural uſe of the conjunction *and* is to join objects together, yet, in fact, by dropping the conjunction, we often mark a cloſer connexion, a quicker ſucceſsion of objects, than when it is inſerted between them. "I came, I ſaw, I conquered," expreſses with more force the rapidity and quick ſucceſsion of conqueſt, than if connecting particles had been uſed. See Exodus, xv. 10.

On the other hand, when we ſeek to prevent a quick tranſition from one object to another, when we are making ſome enumeration, in which we wiſh that the objects ſhould appear as diſtinct from each other as poſsible, and that the mind ſhould reſt, for a moment, on each object by itſelf, copulatives may be multiplied with peculiar advantage. As when an author ſays, "Such a man might fall a victim to power; but truth, and reaſon, and liberty, would fall with him." Obſerve, in the following enumeration made by the Apoſtle Paul, what additional weight and diſtinctneſs are given to each particular, by the repetition of a conjunction." "I am perſuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things preſent, nor things to come, nor height, nor depth, nor any other creature, ſhall be able to ſeparate us from the love of God."

The words designed to mark the tranſition from one ſentence to another, and the connexion between ſentences, are ſometimes very incorrect, and perform their office in an imperfect and obſcure manner. The following is an example of this kind of inaccuracy. "By greatneſs, I do not mean the bulk of any ſingle object only, but the largeneſs of a whole view. *Such* are the proſpects of an open champaign country, a vaſt uncultivated deſert," &c. The word *ſuch* ſignifies of that nature or quality, which neceſsarily preſuppoſes ſome adjective, or word deſcriptive of a quality going before, to which it refers. But, in the foregoing ſentence, there is no ſuch adjective. The author had ſpoken of *greatneſs* in the abſtract only; and, therefore, *ſuch* has no diſtinct antecedent to which we can refer it. The ſentence would have been introduced with more propriety, by ſaying, *To this claſs belong*, or *under this head are ranged*, the proſpects, &c.

As connective particles are the hinges, tacks, and pins, by which the words in the ſame clauſe, the clauſes in the ſame member, the members in the ſame ſentence, and even the ſentences in the ſame diſcourſe, are united together, and their relations ſuggeſted, ſo they ſhould not be either too frequently repeated, awkwardly expoſed to view, or made up of polyſyllables, when ſhorter would as well convey our meaning. *Notwithſtanding that*, *inſomuch that*, *foraſmuch as*, *furthermore*, &c. are tedious words, which tend to overload and perplex a ſentence.

We ſhall conclude this head with two remarks on the ſubject of inſerting or omitting the conjunctions. The firſt is, that the illative conjunctions, the cauſal, and the disjunctive, when they ſuit the ſenſe, can more rarely be diſpenſed with than the copulative. The ſecond is, that the omiſsion of copulatives always ſucceeds beſt, when the connexion of the thoughts is either very cloſe or very diſtant. It is moſtly in the intermediate caſes that the conjunction is deemed neceſsary. When the connexion in thought is very diſtant, the copulative appears abſurd; and when very cloſe, ſuperfluous.

The *third* rule for promoting the ſtrength of a ſentence, is, *to diſpoſe of the capital word, or words, ſo that they may make the greateſt impreſſion.*

That there are, in every ſentence, ſuch capital words, on which the meaning principally reſts, every one muſt ſee; and that theſe words ſhould poſſeſs a conſpicuous and diſtinguiſhed place, is equally plain. For the moſt part, with us, the important words are placed in the beginning of the ſentence. So in the following paſſages: "Silver and gold have I none; but ſuch as I have, give I unto thee," &c. "Your fathers, where are they? and the prophets, do they live for ever?"

Sometimes, however, when we intend to give weight to a ſentence, it is of advantage to ſuſpend the meaning for a little, and then bring it out full at the cloſe. "Thus," ſays an author, "on whatever ſide we contemplate this ancient writer, what principally ſtrikes us, is his wonderful invention."

To accompliſh this end, the placing of capital words in a conſpicuous part of the ſentence, the natural order of our language muſt ſometimes be inverted. According to this natural order, the nominative has the firſt place, the verb the ſecond, and the objective, if it be an active verb that is employed, has the third. Circumſtances follow the nominative, the verb, or the objective, as they happen to belong to any of them. "Diana of the Epheſians is great," is the natural order of the ſentence. But its ſtrength is increaſed by inverſion, thus: "Great is Diana of the Epheſians." "I profeſs, in the ſincerity of my heart," &c. is the natural order of a circumſtance. Inverted, thus: "In the ſincerity of my heart, I profeſs," &c.

Some authors greatly invert the natural order of ſentences; others write moſtly in a natural ſtyle. Each method has its advantages. The inverted, poſſeſſes ſtrength, dignity, and variety: the other, more nature, eaſe, and ſimplicity. We ſhall give an inſtance of each method, taken from writers of conſiderable eminence. The firſt is of the inverted order. The author is ſpeaking of the miſery of vice. "This, as to the complete immoral ſtate,

is, what of their own accord, men readily remark. Where there is this abſolute degeneracy, this total apoſtacy from all candour, truth, or equity, there are few who do not ſee and acknowledge the miſery which is conſequent. Seldom is the caſe miſconſtrued, when at worſt. The misfortune is, that we look not on this depravity, nor conſider how it ſtands, in leſs degrees. As if, to be abſolutely moral, were, indeed, the greateſt miſery; but to be ſo in a little degree, ſhould be no miſery or harm at all. Which, to allow, is juſt as reaſonable as to own, that it is the greateſt ill of a body to be in the utmoſt manner maimed or diſtorted, but that to loſe the uſe only of one limb, or to be impaired in ſome ſingle organ or member, is no ill worthy the leaſt notice." Here is no violence done to the language, though there are many inverſions.

The following is an example of natural conſtruction. "Our ſight is the moſt perfect, and moſt delightful of all our ſenſes. It fills the mind with the largeſt variety of ideas, converſes with its objects at the greateſt diſtance, and continues the longeſt in action, without being tired, or ſatiated with its proper enjoyments. The ſenſe of feeling can, indeed, give us a notion of extenſion, ſhape, and all other ideas that enter at the eye, except colours; but at the ſame time, it is very much ſtraitened and confined in its operations," &c.

But, whether we uſe inverſion or not, and in whatever part of the ſentence we diſpoſe of the capital words, it is always a point of conſequence, that theſe capital words ſhould ſtand clear and diſentangled from any other words that would clog them. Thus, when there are any circumſtances of time, place, or other limitations, which the principal object of our ſentence requires to have connected with it, we muſt take care to diſpoſe of them, ſo as not to cloud that principal object, nor to bury it under a load of circumſtances. This will be made clearer by an example. "If, whilſt they profeſs only to pleaſe, they ſecretly adviſe, and give inſtruction, they may now, perhaps, as well as formerly, be eſteemed, with juſtice, the beſt and moſt ho-

honourable among authors." This is a well conſtructed ſentence. It contains a great many circumſtances and adverbs, neceſsary to qualify the meaning; *only, ſecretly, as well, perhaps, now, with juſtice, formerly;* yet theſe are placed ſo properly, as neither to embarraſs, nor weaken the ſentence; while that which is the capital object in it, viz. "being juſtly eſteemed the beſt and moſt honourable among authors," comes out in the concluſion clear and detached, and poſſeſses its proper place. See, now, what would have been the effect of a different arrangement: "If, whilſt they profeſs to pleaſe only, they adviſe and give inſtruction ſecretly, they may be eſteemed the beſt and moſt honourable among authors, with juſtice, perhaps, now as well as formerly." Here we have preciſely the ſame words, and the ſame ſenſe; but, by means of the circumſtances being ſo intermingled as to clog the capital words, the whole becomes feeble and perplexed.

The *fourth* rule for promoting the ſtrength of ſentences, is, *that a weaker aſſertion or propoſition ſhould never come after a ſtronger one; and that, when our ſentence conſiſts of two members, the longer ſhould, generally, be the concluding one.*

Thus: to ſay, "When our paſsions have forſaken us, we flatter ourſelves with the belief that we have forſaken them," is both more eaſy and more clear, than to begin with the longer part of the propoſition: "We flatter ourſelves with the belief that we have forſaken our paſsions, when they have forſaken us."

In general, it is agreeable to find a ſentence riſing upon us, and growing in its importance to the very laſt word, when this conſtruction can be managed without affectation. "If we riſe yet higher," ſays Addiſon, "and conſider the fixed ſtars as ſo many oceans of flame, that are each of them attended with a different ſet of planets; and ſtill diſcover new firmaments and new lights, that are ſunk farther in thoſe unfathomable depths of æther; we are loſt in ſuch a labyrinth of ſuns and worlds, and confounded with the magnificence and immenſity of nature."

The *fifth* rule for the ſtrength of ſentences, is, *to avoid concluding them with an adverb, a prepoſition, or any inconſiderable word.*

Agreeably to this rule, we ſhould not conclude with any of the particles, *of, to, from, with, by.* For inſtance, it is a great deal better to ſay, "Avarice is a crime of which wiſe men are often guilty," than to ſay, "Avarice is a crime which wiſe men are often guilty of." This is a phraſeology which all correct writers ſhun; and with reaſon. For as the mind cannot avoid reſting a little, on the import of the word which cloſes the ſentence, it muſt be diſagreeable to be left pauſing on a word, which does not, by itſelf, produce any idea.

For the ſame reaſon, verbs which are uſed in a compound ſenſe, with ſome of theſe prepoſitions, are, though not ſo bad, yet ſtill not ſo proper concluſions of a period; ſuch as, *bring about, lay hold of, come over to, clear up,* and many other of this kind: inſtead of which, if we can employ a ſimple verb, it always terminates the ſentence with more ſtrength. Even the pronoun *it* ſhould, if poſsible, be avoided in the concluſion; more eſpecially when it is joined with ſome of the prepoſitions; as, *with it, in it, to it.* We ſhall be ſenſible of this in the following ſentence. "There is not, in my opinion, a more pleaſing and triumphant conſideration in religion, than this, of the perpetual progreſs which the ſoul makes towards the perfection of its nature, without ever arriving at a period *in it.*" How much more agreeable the ſentence, if it had been ſo conſtructed as to cloſe with the word *period!*

Beſides particles and pronouns, any phraſe, which expreſses a circumſtance only, always appears badly in the rear of a ſentence. We may judge of this by the following paſsage: "Let me therefore conclude by repeating, that diviſion has cauſed all the miſchief we lament; that union alone can retrieve it; and that a great advance towards this union, was the coalition of parties, ſo happily begun, ſo ſucceſsfully carried on, and of late ſo unaccountably neglected; to ſay no worſe." This laſt phraſe, "to ſay no

worſe," occaſions a falling off at the end. The proper diſpoſition of ſuch circumſtances in a ſentence, requires attention, in order to adjuſt them ſo as ſhall conſiſt equally with the perſpicuity and the ſtrength of the period. Though neceſsary parts, they are, however, like irregular ſtones in a building, which try the ſkill of an artiſt, where to place them with the leaſt offence. But it muſt be remembered, that the cloſe is always an unſuitable place for them. Notwithſtanding what has been ſaid againſt concluding a period with an adverb, &c. this muſt not be underſtood to refer to ſuch words, when the ſtreſs and ſignificancy of the ſentence reſt chiefly upon them. In this caſe, they are not to be conſidered as circumſtances, but as the principal objects; as in the following ſentence. "In their proſperity, my friends ſhall never hear of me; in their adverſity, always." Here, "*never*" and "*always*" being emphatical words, were to be ſo placed as to make a ſtrong impreſsion.

The *ſixth* rule relating to the ſtrength of a ſentence, is, *that, in the members of a ſentence, where two things are* compared *or* contraſted *with one another; where either a reſemblance or an oppoſition is intended to be expreſsed; ſome reſemblance, in the language and conſtruction, ſhould be preſerved. For when the things themſelves correſpond to each other, we naturally expect to find a ſimilar correſpondence in the words.*

Thus: When it is ſaid, "The wiſe man is happy when he gains his own approbation; the fool, when he recommends himſelf to the applauſe of thoſe about him;" the oppoſition would have been more complete, if it had been expreſsed thus: "The wiſe man is happy when he gains his own approbation; the fool, when he gains that of others."

"A friend exaggerates a man's virtues; an enemy inflames his crimes." Better thus: "A friend exaggerates a man's virtues; an enemy, his crimes."

The following paſsage from Pope's Preface to his Homer, fully exemplifies the rule juſt given: "Homer was the greater genius; Virgil, the better artiſt: in the one, we

moſt admire the man; in the other, the work. Homer hurries us with a commanding impetuoſity; Virgil leads us with an attractive majeſty. Homer ſcatters with a generous profuſion; Virgil beſtows with a careful magnificence. Homer, like the Nile, pours out his riches with a ſudden overflow; Virgil, like a river in its banks, with a conſtant ſtream."—Periods thus conſtructed, when introduced with propriety, and not returning too often, have a ſenſible beauty. But we muſt beware of carrying our attention to this beauty too far. It ought only to be occaſionally ſtudied, when compariſon or oppoſition of objects naturally leads to it. If ſuch a conſtruction as this be aimed at in all our ſentences, it leads to a diſagreeable uniformity; produces a regularly returning clink in the period, which tires the ear; and plainly diſcovers affectation.

The *ſeventh* rule for promoting the ſtrength and effect of ſentences, is, *to attend to the harmony and eaſy flow of the words and members.*

Sound is a quality much inferior to ſenſe; yet ſuch as muſt not be diſregarded. For, as long as ſounds are the vehicle of conveyance for our ideas, there will be a very conſiderable connexion between the idea which is conveyed, and the nature of the ſound which conveys it. Pleaſing ideas, and forcible reaſoning, can hardly be tranſmitted to the mind, by means of harſh and diſagreeable ſounds. The obſervations which we have to make on this ſubject, reſpect the choice of words; their arrangement; the order and diſpoſition of the members; and the cadence or cloſe of ſentences.

We begin with the choice of words. It is evident, that words are moſt agreeable to the ear, when they are compoſed of ſmooth and liquid ſounds, in which there is a proper intermixture of vowels and conſonants; without too many harſh conſonants rubbing againſt each other; or too many open vowels in ſucceſſion, to cauſe a hiatus, or diſagreeable aperture of the mouth.

It may always be aſsumed as a principle, that whatever

ſounds are difficult in pronunciation, are, in the ſame proportion, harſh and painful to the ear. Vowels give ſoftneſs; conſonants, ſtrength to the ſound of words. The melody of language requires a juſt proportion of each; and it will be hurt, be rendered either grating or effeminate, by an exceſs of either. Long words are commonly more agreeable to the ear than monoſyllables. They pleaſe it by the compoſition, or ſucceſsion of ſounds which they preſent to it; and, accordingly, the moſt harmonious languages abound moſt in them. Among words of any length, thoſe are the moſt melodious, which do not run wholly either upon long or ſhort ſyllables, but are compoſed of an intermixture of them: ſuch as, *repent, produce, wonderful, velocity, celerity, independent, impetuoſity.*

If we would ſpeak forcibly and effectually, we muſt avoid the uſe of ſuch words as the following: 1. Such as are compoſed of words already compounded, the ſeveral parts of which are not eaſily, and therefore not cloſely united: as, "*Unſucceſsfulneſs, wrongheadedneſs, tenderheartedneſs:*" 2. Such as have the ſyllables which immediately follow the accented ſyllable, crowded with conſonants that do not eaſily coaleſce; as, "*Queſtionleſs, chroniclers, conventiclers:*" 3. Such as have too many ſyllables following the accented ſyllable: as, "*Primarily, curſorily, ſummarily, peremptorineſs:*" 4. Such as have a ſhort or unaccented ſyllable repeated, or followed by another ſhort or unaccented ſyllable very much reſembling: as, *Holily, ſillily, lowlily, farriering.* A little harſhneſs, by the colliſion of conſonants, which, nevertheleſs, our organs find no difficulty in articulating, and which do not ſuggeſt to the hearer the diſagreeable idea either of precipitation or of ſtammering, is by no means a ſufficient reaſon for ſuppreſſing a uſeful term. The words *hedg'd, fledg'd, wedg'd, drudg'd, grudg'd, adjudg'd,* which ſome have thought very offenſive, are not expoſed to the objections which lie againſt the words above mentioned. We ſhould not do well to introduce ſuch hard and ſtrong ſounds too frequently; but when they are uſed ſparingly and properly, they have even

a good effect. They contribute to that variety in ſound which is advantageous to language.

The next head, reſpecting the harmony which reſults from a proper arrangement of words, is a point of greater nicety. For, let the words themſelves be ever ſo well choſen, and well ſounding, yet, if they be ill diſpoſed, the melody of the ſentence is utterly loſt, or greatly impaired. That this is the caſe, the learners will perceive by the following examples. "Pleaſures ſimple and moderate always are the beſt: it would be better to ſay, "Simple and moderate pleaſures are always the beſt." "Office or rank may be the recompenſe of intrigue, verſatility, or flattery;" better thus, "Rank or office may be the recompenſe of flattery, verſatility, or intrigue." "A great recommendation of the guidance offered by integrity to us, is, that it is by all men eaſily underſtood:" better in this form; "It is a great recommendation of the guidance offered to us by integrity, that it is eaſily underſtood by all men." In the following examples, the words are neither ſelected, nor arranged, ſo as to produce the moſt agreeable effect. "If we make the beſt of our life, it is but as a pilgrimage, with dangers ſurrounding it;" better thus, "Our life, at the beſt, is a pilgrimage, and dangers ſurround it." "We ſee that we are encumbered with difficulties, which we cannot prevent:" better, "We perceive ourſelves involved in difficulties that cannot be avoided." "It is plain to any one who views the ſubject, even ſlightly, that there is nothing here that is without allay and pure:" improved by this form; "It is evident to the ſlighteſt inſpection, that nothing here is unallayed and pure."

We may take, for an inſtance of a ſentence remarkably harmonious, the following from Milton's Treatiſe on Education: "We ſhall conduct you to a hill-ſide, laborious, indeed, at the firſt aſcent; but elſe ſo ſmooth, ſo green, ſo full of goodly proſpects, and melodious ſounds on every ſide, that the harp of Orpheus was not more charming." Every thing in this ſentence conſpires to promote the harmony. The words are well choſen; full of liquids and ſoft ſounds;

laborious, ſmooth, green, goodly, melodious, charming; and theſe words ſo artfully arranged, that, were we to alter the ſituation of any one of them, we ſhould, preſently, be ſenſible of the melody's ſuffering.

To promote this harmonious arrangement of words, the following general directions will be found of ſome uſe: 1ſt, When the preceding word ends with a vowel, let the ſubſequent one begin with a conſonant; and *vicè verſâ*. *A true friend, a cruel enemy,* are ſmoother and eaſier to the voice, than, *a true union, a cruel deſtroyer.* But when it is more perſpicuous or convenient, for vowels or conſonants to end one word and begin the next, it is proper that the vowels be a long and a ſhort one; and that the conſonants be either a liquid and a mute, or liquids of different ſorts: thus, *a lovely offspring; a purer deſign; a calm retreat;* are more fluent than, *a happy union, a brief petition, a cheap triumph, a putrid diſtemper, a calm matron, a clean nurſe.* From theſe examples, the ſtudent will perceive the importance of accurately underſtanding the nature of vowels and conſonants, liquids and mutes; with the connexion and influence which ſubſiſt amongſt them. 2d, In general, a conſiderable number of long or ſhort words near one another, ſhould be avoided. "Diſappointment in our expectations is wretchedneſs:" better thus; "Diſappointed hope is miſery." "No courſe of joy can pleaſe us long;" better, "No courſe of enjoyment can delight us long." A ſucceſsion of words having the ſame accent on their ſyllables, whether it be long or ſhort, ſhould alſo be avoided. "James was needy, feeble, and fearful:" improved thus; "James was timid, feeble, and deſtitute." "They could not be happy; for he was filly, pettiſh, and ſullen;" better thus; "They could not be happy; for he was ſimple, peeviſh, and gloomy." 3d, Words which begin alike, or end alike, muſt not come together; and the laſt ſyllable of the preceding word, ſhould not be the ſame as the firſt ſyllable of the ſubſequent one. It is not ſo pleaſing and harmonious to ſay, "This is a convenient contrivance:" "He is an indulgent parent;" "She behaves with uniform for-

mality;" as, "This is a uſeful contrivance;" "He is a kind parent;" "She behaves with unvaried formality."

We proceed to conſider the members of a ſentence, with regard to harmony. They ſhould not be too long, nor diſproportionate to each other. When they have a regular and proportional diviſion, they are much eaſier to the voice, are better remembered, and more clearly underſtood, than when this rule is not attended to: for whatever tires the voice, and offends the ear, is apt to mar the ſtrength of the expreſsion, and to degrade the ſenſe of the author. And this is a ſufficient ground for paying attention to the order and proportion of ſentences, and the different parts of which they conſiſt. The following paſsage exhibits ſentences, wherein the different members are proportionally arranged.

Temple, ſpeaking ſarcaſtically of man, ſays, "But his pride is greater than his ignorance, and what he wants in knowledge he ſupplies by ſufficiency. When he has looked about him as far as he can, he concludes there is no more to be ſeen; when he is at the end of his line, he is at the bottom of the ocean; when he has ſhot his beſt, he is ſure none ever did, or ever can, ſhoot better, or beyond it. His own reaſon he holds to be the certain meaſure of truth; and his own knowledge, of what is poſsible in nature." Here every thing is at once eaſy to the breath, grateful to the ear, and intelligible to the underſtanding. See another example of the ſame kind, in the 17th and 18th verſes of the 3d chapter of the Prophet Habakkuk. We may remark here, that our preſent verſion of the Holy Scriptures, eſpecially of the Pſalms of David, abounds with inſtances of an harmonious arrangement of the words and members of ſentences.

In the following quotation from Tillotſon, we ſhall become ſenſible of an effect very different from that of the preceding ſentences. "This diſcourſe, concerning the eaſineſs of the Divine commands, does all along ſuppoſe and acknowledge the difficulties of the firſt entrance upon a religious courſe; except only in thoſe perſons who have had the happineſs to be trained up to religion, by the eaſy and

inſenſible degrees of a pious and virtuous education." Here there is ſome degree of harſhneſs and unpleaſantneſs, owing principally to this, that there is properly no more than one pauſe or reſt in the ſentence, falling betwixt the two members into which it is divided; each of which is ſo long as to occaſion a conſiderable ſtretch of the breath in pronouncing it.

With reſpect to the cadence or cloſe of a ſentence, care ſhould be taken that it be not abrupt, or unpleaſant. The following inſtances may be ſufficient to ſhow the propriety of ſome attention to this part of the rule. "Virtue, diligence, and induſtry, joined with good temper and prudence, are proſperous in general." It would be better thus; "Virtue, diligence, and induſtry, joined with good temper and prudence, have ever been found the ſureſt road to proſperity. An author, ſpeaking of the Trinity, expreſſes himſelf thus: "It is a myſtery which we firmly believe the truth of, and humbly adore the depth of." How much better would it have been by this tranſpoſition! "It is a myſtery, the truth of which we firmly believe, and the depth of which we humbly adore."

In order to give a ſentence this proper cloſe, the longeſt member of it, and the fulleſt words, ſhould be reſerved to the concluſion. But in the diſtribution of the members, and in the cadence of the period, as well as in the ſentences themſelves, variety muſt be obſerved; for the mind ſoon tires with a frequent repetition of the ſame tone.

Though attention to the words and members, and the cloſe of ſentences, muſt not be neglected, yet it muſt alſo be kept within proper bounds. Senſe has its own harmony; and in no inſtance ſhould perſpicuity, preciſion, or ſtrength of ſentiment, be ſacrificed to ſound. All unmeaning words, introduced merely to round the period, or fill up the melody, are great blemiſhes in writing. They are childiſh and puerile ornaments, by which a ſentence always loſes more in point of weight, than it can gain by ſuch additions to its ſound.

CHAPTER IV.

Of FIGURES *of* SPEECH.

THE FOURTH requiſite of a perfect ſentence, is a judicious uſe of the Figures of Speech.

As figurative language is to be met with in almoſt every ſentence, and, when properly employed, confers beauty and ſtrength on compoſition, ſome knowledge of it appears to be indiſpenſable to the ſcholars, who are learning to form their ſentences with perſpicuity, accuracy, and force. We ſhall, therefore, enumerate the principal figures, and give them ſome explanation.

In general, Figures of Speech imply ſome departure from ſimplicity of expreſſion; the idea which we mean to convey is expreſſed in a particular manner, and with ſome circumſtance added, which is deſigned to render the impreſſion more ſtrong and vivid. When I ſay, for inſtance, "That a good man enjoys comfort in the midſt of adverſity;" I juſt expreſs my thought in the ſimpleſt manner poſſible: But when I ſay, "To the upright there ariſeth light in darkneſs;" the ſame ſentiment is expreſſed in a figurative ſtyle; a new circumſtance is introduced; "light," is put in the place of "comfort," and "darkneſs" is uſed to to ſuggeſt the idea of "adverſity." In the ſame manner, to ſay, "It is impoſſible, by any ſearch we can make, to explore the Divine Nature fully," is to make a ſimple propoſition: But when we ſay, "Canſt thou, by ſearching, find out the Lord? Canſt thou find out the Almighty to perfection? It is high as heaven, what canſt thou do? deeper than hell, what canſt thou know?" this introduces a figure into ſtyle; the propoſition being not only expreſſed, but, with it, admiration and aſtoniſhment.

But, though figures imply a deviation from what may be reckoned the moſt ſimple form of ſpeech, we are not thence to conclude, that they imply any thing uncommon, or unnatural. On many occaſions, they are both the moſt natural, and the moſt common method of uttering our ſentiments. It would be very difficult to compoſe any dif-

courſe without uſing them often; nay, there are few ſentences of conſiderable length, in which there does not occur ſome expreſsion that may be termed a figure. This being the caſe, we may ſee the neceſsity of ſome attention, in order to underſtand their nature and uſe.

At the firſt riſe of language, men would begin with giving names to the different objects which they diſcerned, or thought of. This ſtock of words would, then, be very ſmall. As men's ideas multiplied, and their acquaintance with objects increaſed, their ſtore of names and words would alſo increaſe. But to the vaſt variety of objects and ideas, no language is adequate. No language is ſo copious, as to have a ſeparate word for every ſeparate idea. Men naturally ſought to abridge this labour of multiplying words without end; and, in order to lay leſs burden on their memories, made one word, which they had already appropriated to a certain idea or object, ſtand alſo for ſome other idea or object, between which and the primary one, they found, or fancied, ſome relation. The names of ſenſible objects, were the words moſt early introduced; and were, by degrees, extended to thoſe mental objects of which men had more obſcure conceptions, and to which they found it more difficult to aſsign diſtinct names. They borrowed, therefore, the name of ſome ſenſible idea, where their imagination found ſome affinity. Thus, we ſpeak of a *piercing* judgment, and a *clear* head; a *ſoft* or a *hard* heart; a *rough* or a *ſmooth* behaviour. We ſay, *inflamed* by anger, *warmed* by love, *ſwelled* with pride, *melted* into grief; and theſe are almoſt the only ſignificant words which we have for ſuch ideas.

The principal advantages of figures of ſpeech are the two following.

Firſt, They enrich language, and render it more copious. By their means, words and phraſes are multiplied for expreſsing all ſorts of ideas; for deſcribing even the minuteſt differences; the niceſt ſhades and colours of thoughts; which no language could poſsibly do by proper words alone, without aſsiſtance from Tropes.

Secondly, They frequently give us a much clearer and

more ſtriking view of the principal object, than we could have, if it were expreſsed in ſmple terms, and diveſted of its acceſsory idea. By a well choſen figure, even conviction is aſsiſted, and the impreſsion of a truth upon the mind, made more lively and forcible than it would otherwiſe be. We perceive this in the following illuſtration of Young: "When we dip too deep in pleaſure, we always ſtir a ſediment that renders it impure and noxious:" and in this inſtance: "A heart boiling with violent paſsions, will always ſend up infatuating fumes to the head." An image that preſents ſo much congruity between a moral and a ſenſible idea, ſerves, like an argument from analogy, to enforce what the author aſserts, and to induce belief.

Having conſidered the general nature of figures, we proceed next to particularize ſuch of them as are of the moſt importance; viz. Metaphor, Allegory, Compariſon, Metonomy, Synecdoche, Perſonification, Apoſtrophe, Antitheſis, Interrogation, Exclamation, and Amplification or Climax.

A *Metaphor* is a figure founded entirely on the reſemblance which one object bears to another. Hence, it is much allied to ſimile or compariſon; and is indeed no other than a compariſon, expreſsed in an abridged form. When I ſay of ſome great miniſter, "That he upholds the ſtate, like a pillar which ſupports the weight of a whole edifice," I fairly make a compariſon: But when I ſay of ſuch a miniſter, "That he is the pillar of the ſtate," it now becomes a metaphor. In the latter caſe, the compariſon betwixt the miniſter and a pillar is made in the mind; but it is expreſsed without any of the words that denote compariſon.

The following are examples of metaphor taken from Scripture: "I will be unto her a wall of fire round about, and will be the glory in the midſt of her." "Thou art my rock and my fortreſs." "Thy word is a lamp to my feet, and a light to my path."

Rules to be obſerved in the uſe of metaphors.

1. *Metaphors, as well as other figures, ſhould, on no occaſion, be ſtuck on profuſely; and ſhould always be ſuch as accord with the ſtrain of our ſentiment.* The latter part of the

following paſsage, from a late hiſtorian, is, in this reſpect, very exceptionable. He is giving an account of the famous act of parliament againſt irregular marriages in England. "The bill," ſays he, "underwent a great number of alterations and amendments, which were not effected without violent conteſt. At length, however, it was floated through both houſes on the tide of a great majority, and ſteered into the ſafe harbour of royal approbation."

2. Care ſhould be taken that *the reſemblance, which is the foundation of the metaphor, be clear and perſpicuous, not far-fetched, nor difficult to diſcover.* The tranſgreſsion of this rule makes what are called harſh or forced metaphors; which are diſpleaſing, becauſe they puzzle the reader, and, inſtead of illuſtrating the thought, render it perplexed and intricate.

3. In the third place, it muſt be carefully attended to, in the conduct of metaphors, *never to jumble metaphorical and plain language together.* An author, addreſsing himſelf to the king, ſays:

> To thee the world its preſent homage pays:
> The *harveſt* early, but mature the *praiſe*.

It is plain, that, had not the rhyme miſled him to the choice of an improper phraſe, he would have ſaid,

> The *harveſt* early, but mature the *crop*;

and ſo would have continued the figure which he had begun. Whereas, by dropping it unfiniſhed, and by employing the literal word "praiſe," when we were expecting ſomething that related to the harveſt, the figure is broken, and the two members of the ſentence have no ſuitable correſpondence to each other.

4. We ſhould avoid making two inconſiſtent metaphors meet on one object. This is what is called *mixed* metaphor, and is indeed one of the greateſt miſapplications of this figure. One may be "*ſheltered* under the patronage of a great mean;" "but it would be wrong to ſay, "*ſheltered* under the maſk of diſsimulation;" as a maſk conceals, but does not ſhelter. Addiſon, in his letter from Italy, ſays:

I *bridle* in my ſtruggling muſe with pain,
That longs to *launch* into a bolder ſtrain.

The muſe, figured as a horſe, may be bridled; but when we ſpeak of launching, we make it a ſhip; and, by no force of imagination, can it be ſuppoſed both a horſe and a ſhip at one moment; *bridled*, to hinder it from *launching*.

The ſame author, elſewhere, ſays, "There is not a ſingle view of human nature, which is not ſufficient to *extinguiſh* the *ſeeds* of pride." Obſerve the incoherence of the things here joined together; making a view *extinguiſh*, and extinguiſh *ſeeds*.

As metaphors ought never to be mixed, ſo they ſhould not be crowded together on the ſame object: for the mind has difficulty in paſsing readily through many different views given it, in quick ſucceſsion, of the ſame object.

The *laſt* rule concerning metaphors, is, *that they be not too far purſued*. If the reſemblance, on which the figure is founded, be long dwelt upon, and carried into all its minute circumſtances, we tire the reader, who ſoon grows weary of this ſtretch of fancy; and we render our diſcourſe obſcure. This is called, *ſtraining a metaphor*. Authors of a lively and ſtrong imagination are apt to run into this exuberance of metaphor. When they hit upon a figure that pleaſes them, they are loth to part with it, and frequently continue it ſo long, as to become tedious and intricate. We may obſerve, for inſtance, how the following metaphor is ſpun out.

Thy thoughts are vagabonds; all outward bound,
'Midſt ſands, and rocks, and ſtorms, to cruize for pleaſure;
If gain'd, dear bought; and better miſs'd than gain'd.
Fancy and Senſe, from an infected ſhore,
Thy cargo brings; and peſtilence the prize:
Then ſuch the thirſt, inſatiable thirſt,
By fond indulgence but inflam'd the more;
Fancy ſtill cruizes, when poor Senſe is tired.

An *Allegory* may be regarded as a metaphor continued; ſince it is the repreſentation of ſome one thing by another

that reſembles it, and which is made to ſtand for it. We may take from the Scriptures a very fine example of an allegory, in the 80th pſalm; where the people of Iſrael are repreſented under the image of a vine; and the figure is carried throughout with great exactneſs and beauty. "Thou haſt brought a vine out of Egypt; thou haſt caſt out the heathen, and planted it: Thou preparedſt room before it; and didſt cauſe it to take deep root, and it filled the land. The hills were covered with the ſhadow of it; and the boughs thereof were like the goodly cedars. She ſent out her boughs into the ſea, and her branches into the river. Why haſt thou broken down her hedges, ſo that all they which paſs by the way do pluck her? The boar out of the wood doth waſte it, and the wild beaſt of the field doth devour it. Return, we beſeech thee, O God of Hoſts, look down from heaven, and behold and viſit this vine!" See alſo Ezekiel, xvii. 22,—24.

The firſt and principal requiſite in the conduct of an allegory, is, *that the figurative and the literal meaning be not mixed inconſiſtently together.* Indeed, all the rules that were given for metaphors, may alſo be applied to allegories, on account of the affinity they bear to each other. The only material difference between them, beſides the one being ſhort, and the other being prolonged, is, that a metaphor always explains itſelf by the words that are connected with it in their proper and natural meaning: as, when I ſay, "Achilles was a lion;" "An able miniſter is the pillar of the ſtate;" the "lion" and the "pillar" are ſufficiently interpreted by the mention of "Achilles" and the "miniſter," which I join to them; but an allegory is, or may be, allowed to ſtand leſs connected with the literal meaning, the interpretation not being ſo directly pointed out, but left to our own reflection.

Allegory was a favourite method of delivering inſtructions in ancient times: for what we call fables or parables are no other than allegories. By words and actions attributed to beaſts or inanimate objects, the diſpoſitions of men were figured; and what we call the moral, is the unfigured ſenſe or meaning of the allegory.

A *Compariſon* or *Simile*, is, when the reſemblance between two objects is *expreſsed in form*, and generally purſued more fully than the nature of a metaphor admits; as when it is ſaid, "The actions of princes are like thoſe great rivers, the courſe of which every one beholds, but their ſprings have been ſeen by few." "As the mountains are round about Jeruſalem, ſo the Lord is round about his people." "Behold, how good and how pleaſant it is for brethren to dwell together in unity. It is like the precious ointment, &c. and as the dew that deſcended upon the mountains of Zion," &c.

The advantage of this figure ariſes from the illuſtration which the ſimile employed gives to the principal object; from the clearer view which it preſents; or the more ſtrong impreſsion which it ſtamps upon the mind. Obſerve the effect of it in the following inſtance: The author is explaining the diſtinction between the powers of ſenſe and imagination in the human mind. "As wax," ſays he, "would not be adequate to the purpoſe of ſignature, if it had not the power to retain as well as to receive the impreſsion, the ſame holds of the ſoul with reſpect to ſenſe and imagination. Senſe is its receptive power; imagination, its retentive. Had it ſenſe without imagination, it would not be as wax, but as water, where, though all impreſsions be inſtantly made, yet as ſoon as they are made, they are inſtantly loſt."

In compariſons of this nature, the underſtanding is concerned much more than the fancy: and therefore the rules to be obſerved, with reſpect to them, are, that they be clear, and that they be uſeful; that they tend to render our conception of the principal object more diſtinct; and that they do not lead our view aſide, and bewilder it with any falſe light. We ſhould always remember that ſimiles are not arguments: however apt they may be; they do no more than explain the writer's ſentiments; they do not prove them to be founded in truth.

Compariſons ought not to be founded on likeneſses which are too faint and remote. For theſe, in place of

aſsiſting, ſtrain the mind to comprehend them, and throw no light upon the ſubject It is alſo to be obſerved, that a compariſon which, in the principal circumſtances, carries a ſufficiently near reſemblance, may become unnatural and obſcure, if puſhed too far. Nothing is more oppoſite to the deſign of this figure, than to hunt after a great number of coincidences in minute points, merely to ſhow how far the writer's ingenuity can ſtretch the reſemblance.

A *Metonomy* is founded on the ſeveral relations, of cauſe and effect, container and contained, ſign and thing ſignified. When we ſay: "They read Milton," the cauſe is put inſtead of the effect; meaning "Milton's works." On the other hand, when it is ſaid, "Grey hairs ſhould be reſpected," we put the effect for the cauſe, meaning by "grey hairs," *old age*. "The kettle boils," is a phraſe where the name of the container is ſubſtituted for that of the thing contained. "To aſsume the ſceptre" is a common expreſsion for entering on royal authority; the ſign being put for the thing ſignified.

When the whole is put for a part, or a part for the whole; a genus for a ſpecies, or a ſpecies for a genus; in general, when any thing leſs, or any thing more, is put for the preciſe object meant; the figure is then called a *Synecdoche* or *Comprehenſion*. It is very common, for inſtance, to deſcribe a whole object by ſome remarkable part of it: as when we ſay: "A fleet of twenty "*ſail*," in the place of "*ſhips*;" when we uſe the "*head*" for the "*perſon*," the "*waves*" for the "*ſea*." In like manner, an attribute may be put for a ſubject: as, "Youth" for the "young, the "deep" for the "ſea;" and ſometimes a ſubject for its attribute.

Perſonification, or *Proſopopoeia*, is that figure by which we attribute life and action to inanimate objects. The uſe of this figure is very natural and extenſive: there is a wonderful proneneſs in human nature, under emotion, to animate all objects. When we ſay, "the ground *thirſts* for rain," or, "the earth *ſmiles* with plenty;" when we

ſpeak of "Ambition's being *reſtleſs*," or "a diſeaſe's being *deceitful*;" ſuch expreſsions ſhow the facility with which the mind can accommodate the properties of living creatures to things that are inanimate, or to abſtract conceptions of its own forming. The following are ſtriking examples from the Scriptures: "When Iſrael went out of Egypt, the houſe of Judah from a people of ſtrange language; the ſea ſaw it, and fled: Jordan was driven back. The mountains ſkipped like rams, and the little hills like lambs. What ailed thee, O thou ſea! that thou fleddeſt? Thou Jordan, that thou waſt driven back? Ye mountains, that ye ſkipped like rams; and ye little hills, like lambs? Tremble, thou earth, at the preſence of the Lord, at the preſence of the God of Jacob."

"The wilderneſs and the ſolitary place ſhall be glad for them: and the deſert ſhall rejoice and bloſsom as the roſe."

Apoſtrophe is a turning off from the regular courſe of the ſubject, to addreſs ſome perſon or thing: as "Death is ſwallowed up in victory. O death! where is thy ſting? O grave! where is thy victory?"

The following is an inſtance of perſonification and apoſtrophe united: "O thou ſword of the Lord! how long will it be ere thou be quiet? put thyſelf up into thy ſcabbard, reſt and be ſtill! How can it be quiet, ſeeing the Lord hath given it a charge againſt Aſkelon, and againſt the ſeaſhore? there hath he appointed it." See alſo an extraordinary example of theſe figures, in the 14th chapter of Iſaiah, from the 4th to the 19th verſe, where the prophet deſcribes the fall of the Aſsyrian empire.

The next figure in order, is *Antitheſis*. Compariſon is founded on the reſemblance; antitheſis, on the contraſt or oppoſition of two objects. Contraſt has always the effect, to make each of the contraſted objects appear in the ſtronger light. White, for inſtance, never appears ſo bright as when it is oppoſed to black; and when both are viewed together. An author, in his defence of a friend againſt the

charge of murder, expreſses himſelf thus: "Can you believe that the perſon whom he ſcrupled to ſlay, when he might have done ſo with full juſtice, in a convenient place, at a proper time, with ſecure impunity; he made no ſcruple to murder againſt juſtice, in an unfavourable place, at an unſeaſonable time, and at the riſk of capital condemnation?"

The following examples further illuſtrate this figure.

Tho' deep, yet clear; tho' gentle, yet not dull;
Strong, without rage; without o'erflowing, full.

"If you ſeek to make one rich, ſtudy not to increaſe his ſtores, but to diminiſh his deſires."

"If you regulate your deſires according to the ſtandard of nature, you will never be poor; if according to the ſtandard of opinion, you will never be rich."

A maxim, or moral ſaying, very properly receives the form of the two laſt examples; both becauſe it is ſuppoſed to be the fruit of meditation, and becauſe it is deſigned to be engraven on the memory, which recals it more eaſily by the help of ſuch contraſted expreſsions. But where ſuch ſentences frequently ſucceed each other; where this becomes an author's favourite and prevailing manner of expreſsing himſelf, his ſtyle appears too much ſtudied and laboured; it gives us the impreſsion of an author attending more to his manner of ſaying things, than to the things themſelves.

Interrogation. The unfigured, literal uſe of interrogation, is to aſk a queſtion; but when men are ſtrongly moved, whatever they would affirm or deny, with great earneſtneſs, they naturally put in the form of a queſtion, expreſsing thereby the ſtrongeſt confidence of the truth of their own ſentiment, and appealing to their hearers for the impoſsibility of the contrary. Thus Balaam expreſsed himſelf to Balak: "The Lord is not a man that he ſhould lie, neither the ſon of man that he ſhould repent. Hath he ſaid it? and ſhall he not do it? Hath he ſpoken it? and ſhall he not make it good?"

Exclamations are the effect of ſtrong emotions of the mind; ſuch as, ſurpriſe, admiration, joy, grief, and the like. "Wo is me that I ſojourn in Meſech, that I dwell in the tents of Kedar!" *Pſalms.*

"O that my head were waters, and mine eyes a fountain of tears, that I might weep day and night for the ſlain of the daughter of my people! O that I had in the wilderneſs a lodging-place of way-faring men!" *Jeremiah.*

The laſt figure of ſpeech that we ſhall mention, is what writers call *Amplification* or *Climax.* It conſiſts in heightening all the circumſtances of an object or action, which we deſire to place in a ſtrong light. We ſhall give an inſtance from the charge of a judge to the jury, in the caſe of a woman accuſed of murdering her own child: "Gentlemen, if one man had anyhow ſlain another; if an adverſary had killed his oppoſer, or a woman occaſioned the death of her enemy; even theſe criminals would have been capitally puniſhed by the Cornelian law: but, if this guiltleſs infant, who could make no enemy, had been murdered by its own nurſe, what puniſhments would not then the mother have demanded? With what cries and exclamations would ſhe have ſtunned your ears? What ſhall we ſay then, when a woman, guilty of homicide, a mother, of the murder of her innocent child, hath compriſed all thoſe miſdeeds in one ſingle crime; a crime, in its own nature, deteſtable; in a woman, prodigious; in a mother, incredible; and perpetrated againſt one whoſe age called for compaſſion, whoſe near relation claimed affection, and whoſe innocence deſerved the higheſt favour."

We have now finiſhed what was propoſed, concerning Perſpicuity in ſingle words and phraſes, and the accurate conſtruction of ſentences. The former has been conſidered, under the heads of Purity, Propriety, and Preciſion; and the latter, under thoſe of Clearneſs, Unity, Strength, and the proper uſe of Figurative Language. Though many of

thoſe attentions, which have been recommended, may appear minute, yet their effect, upon writing and ſtyle, is much greater than might, at firſt, be imagined. A ſentiment which is expreſsed in accurate language, and in a period, clearly, neatly, and well arranged, makes always a ſtronger impreſsion on the mind, than one that is expreſsed inaccurately, or in a feeble or embarraſsed manner. Every one feels this upon a compariſon: and if the effect be ſenſible in one ſentence, how much more in a whole diſcourſe, or compoſition that is made up of ſuch ſentences?

The fundamental rule for writing with accuracy, and into which all others might be reſolved, undoubtedly is, *to communicate, in correct language, and in the cleareſt and moſt natural order, the ideas which we mean to transfuſe into the minds of others.* Such a ſelection and arrangement of words, as do moſt juſtice to the ſenſe, and expreſs it to moſt advantage, make an agreeable and ſtrong impreſsion. To theſe points have tended all the rules which have been given. Did we always think clearly, and were we, at the ſame time, fully maſters of the language in which we write, there would be occaſion for few rules. Our ſentences would then, of courſe, acquire all thoſe properties of clearneſs, unity, ſtrength, and accuracy, which have been recommended. For we may reſt aſsured, that, whenever we expreſs ourſelves ill, beſides the miſmanagement of language, there is, for the moſt part, ſome miſtake in our manner of conceiving the ſubject. Embarraſsed, obſcure, and feeble ſentences, are generally, if not always, the reſult of embarraſsed, obſcure, and feeble thought. Thought and expreſsion act and re-act upon each other. The underſtanding and language have a ſtrict connexion; and they who are learning to compoſe and arrange their ſentences with accuracy and order, are learning, at the ſame time, to *think* with accuracy and order; a conſideration which *alone* will recompenſe the ſtudent, for his attention to this branch of literature.

CONCLUSION.

THE Compiler of the preceding Grammar, and the Obſervations on Perſpicuity and Accuracy of Expreſsion, hopes it will not be deemed inconſiſtent with the nature and deſign of his work, to make a ſhort addreſs to the young ſtudents, reſpecting their future walks in the paths of literature, and the chief purpoſe to which they ſhould apply their acquiſitions.

In forming and publiſhing this compilation, the Author has been influenced by a deſire to facilitate your progreſs in learning, and to aſsiſt the labours of thoſe, who are endeavouring to lay a proper foundation for improving your underſtandings, and for the rational and uſeful employment of your time; in place of thoſe frivolous purſuits, and that love of eaſe and ſenſual pleaſure, which enfeeble and corrupt the minds of many inconſiderate youth, and render them uſeleſs to ſociety.

He hopes, therefore, that you will effectually co-operate with the labours of your friends to promote your happineſs; and that you will not reſt ſatisfied with mere literary acquiſitions, nor with a ſelfiſh or contracted application of them. When they advance only the intereſts of this ſtage of being, and look not beyond the preſent tranſient ſcene, their influence is circumſcribed within a very narrow ſphere. The great buſineſs of this life is to prepare, and qualify us, for the enjoyment of a better, by cultivating a pure and humble ſtate of mind, and cheriſhing habits of piety towards God, and benevolence to men. Every thing that promotes or retards this important work, is of great moment to you, and claims your firſt and moſt ſerious attention.

If, then, the cultivation of letters, and an advancement in knowledge, be found to ſtrengthen and enlarge your

minds, to purify and exalt your pleasures, and to dispose you to pious and virtuous sentiments and conduct, they produce excellent effects, which, with your best endeavours to improve them, and the Divine blessing superadded, will not fail to render you, not only wise and good yourselves, but also the happy instruments of diffusing wisdom, religion, and goodness around you. Thus improved, they become handmaids to virtue; and may eventually serve to increase the rewards, which Infinite Goodness has promised to your faithful labours, for the advancement of truth and righteousness amongst men.

But if you counteract the hopes of your friends, and the tendency of these attainments; if you grow proud and vain of your real or imaginary distinctions, and regard with contempt, the virtuous, unlettered mind; if you suffer yourselves to be absorbed in over-curious or trifling speculations; if your heart and principles be debased and poisoned, by the influence of corrupting and pernicious books, for which no elegance of composition can make amends; if you spend so much of your time in literary engagements, as to make them interfere with higher occupations, and lead you to forget, that pious and benevolent action is the great end of your being: if such be the unhappy misapplication of your acquisitions and advantages, instead of becoming a blessing to you, they will prove the occasion of greater condemnation; and may, in the hour of solemn reflection, justly excite the regretful sentiments,—that it would have been better for you, to have remained illiterate and unaspiring; to have been confined to the humblest walks of life; and to have been even hewers of wood and drawers of water all your days.

THE END.

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